BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS
September 2008—December 2008

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Celebrating the Music of George Gershwin

Robin Hancock
Piano

in Faculty Recital

Assisted by

Cheri Hancock, *soprano*
Holly Christensen, *dancer*

7:30 p.m.
5 September 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

The Gershwin Songbook — George Gershwin 1893–1937

The Man I Love
Swanee
Nobody But You
I'll Build a Stairway to Paradise
Do It Again
Fascinating Rhythm
Oh, Lady Be Good
Somebody Loves Me
Sweet and Low Down
Clap Yo' Hands
Do Do Do
My One And Only
'S Wonderful
Strike Up the Band
I Got Rhythm
Who Cares?
That Certain Feeling
Liza

Prelude No. 2, *Blue Lullaby*
Holly Christensen, *dancer*

An American in Paris
Transcribed by William Daly

'S Wonderful
My Sweet Embraceable You
Our Love Is Here to Stay
Summertime, from *Porgy and Bess*
Cheri Hancock, *soprano*

I Got Rhythm, Act I finale from *Crazy For You*
Transcribed by Robin Hancock

This is the first event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

SPAIN IN SONG

J. Arden Hopkin
Baritone

in Faculty Recital

with
Lawrence Green, *guitar*
Larry Blackburn, *piano*

7:30 p.m.
12 September 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cinco Canciones Negras	Xavier Monsalvatge
Cuba dentro de un piano	b. 1912
Punto de habanera (Siglo XVIII)	
Chévere	
Canción de cuna para dormir a un negrito	
Canto negro	

Canciones de los vihuelistas del Siglo XVII	
Claros y frescos ríos	Alonso Mudarra
O mas dura que marmol	Miguel Fuenllana
Con pavor recordó el moro	Luis Milan
Si te vas a bañar	Diego Pisador
Dime manso viento	Eseban Daza

Tonadillas	Enrique Granados
El Majo olvidado	1867–1916
Canción del Postillón	

INTERMISSION

Canciones del siglo XIX

Zapateado	Unknown
La flor de la canella (1840)	Canción Andaluza
Bolero	Unknown
Polo, from *La Criada Fingida*	Manuel Garcia 1775–1832

Selecciones para guitarra a solo

Lágrima	Francisco Tárrega 1852–1909
Andante, op. 45, no. 5	Fernando Sor 1778–1839
Recuerdos de viaje, op.71	Isaac Abeniz
Rumores de la caleta (Malagueña)	1860–1909

Tres Villancicos — Joaquin Rodrigo 1901–1999

- Coplillas de Belen
- Pastorcito Santo
- Aire y Donaire

Selecciones de Luisa Fernanda — F. Moreno Torroba 1891–1982

Ay! Mi morena (Vidal)

Luche la fe por el triunfo (Vidal)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Mark Campbell
Organ

in Senior Recital

Student of Douglas E. Bush

Required for the Bachelor of Music Degree
with an Emphasis in Performance

8:00 p.m.
12 September 2008
Cathedral of the Madeleine
Salt Lake City, Utah

PROGRAM

Choral varié sur let Thème du "Veni Creator", op. 4 — Maurice Duruflé, 1902–1986

Revelations — Daniel Pinkham, 1923–2006
- Pastorale
- Litany
- Toccata

Prière in C-sharp Minor, op. 20 — César Franck, 1822–1890

Organ Chorales from the *Orgelbüchlein* — Johann Sebastian Bach, 1685–1750
- Liebster Jesu, wir sind hier, BWV 634
- Liebster Jesu, wir sind hier, BWV 633
- Christ lag in Todesbanden, BWV 625
- O Lamm Gottes, unschuldig, BWV 618

Passacaglia in C Minor, BWV 582 — Johann Sebastian Bach

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BRIGHAM YOUNG UNIVERSITY
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presents

Douglas E. Bush
Organ

in Faculty Recital

7:30 p.m.
19 September 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Praeludium in C Major	Georg Böhm 1661–1733
Werde munter, mein Gemüthe (Chorale with four variations)	Johann Pachelbel 1653–1706
Werde munter, mein Gemüthe, BWV 1118	Johann Sebastian Bach 1685–1750
Werde munter, mein Gemüthe, LV 59	Johann Gottfried Walther 1684–1748
Cantio Rustica Americana	Douglas E. Bush b. 1947
Alleluja	Koloss István b. 1932
Four Chorale Preludes	
O Haupt voll Blut und Wunden	Immanuel von Faißt 1823–1894
Lobe den Herren, den mächtigen König der Ehren	Joseph Haas 1879–1960
Aus tiefer Not schrei ich zu dir	Felix Mendelssohn 1809–1947
Gott des Himmels und der Erden, op. 65, no. 35	Sigfrid Karg-Elert 1877–1933
Three Hymn Preludes Redeemer of Israel 'Tis Sweet to Sing the Matchless Love Joseph Smith's First Prayer	Douglas E. Bush
Praeludium in D minor	Johann Pachelbel

NOTES

For centuries the organ has occupied a central role in Christian worship as organists exercised their skills in providing music for church services. Toccatas, Praeludia and chorale preludes (pieces based on hymns familiar to their congregations) were commonly used to embellish the liturgy, although in America much of this music is now heard only in the concert setting. This evening's program features several pieces inspired by hymn tunes.

Georg Böhm served as organist of the Johanniskirche (St. John's Church) in the North German city of Lüneburg from 1698 until his death in 1733. His organ chorales and *Praeludia* made him famous in his day, and they demonstrate a richness of musical fantasy. Of particular interest to historians is his role as Johann Sebastian Bach's teacher between the years of 1700 to 1703, when the young Bach was enrolled in St. Michael's school in Lüeburg. The **Praeludium in C Major** exemplifies many characteristics of stylus phantasticus with its energetic opening pedal solo, the use of a fugue following the predominantly chordal beginning, and then concluding with manual flourishes.

The arrangements of the evening hymn *Werde munter, mein Gemüthe* illustrate how these leading composers in their day arranged the meaning and musical substance of this chorale tune in differing ways. Pachelbel was born in Nürnberg, studied three years in Vienna, and then settled in the German Province of Thuringen. While there he was well acquainted with the Bach family. In 1695 he returned to his native city as organist of the city's main church. Approximately 100 hymn settings for organ are credited to him, among which is the set of variations included in tonight's program. The Bach setting is a very early work contained in the Neumeister collection discovered in the 1980s (the pieces of this collection were likely composed when Bach was about 15 years of age). Though very different from Bach's later preludes, the piece shows his inventive nature as the prelude changes meter and presents a variety of musical textures and motives, all within a relatively short span. Johann Gottfried Walther, a cousin of J. S. Bach, served as organist for the Stadtkirche (City Church) in Weimar from 1707 until his death. A prolific composer of organ music, he was highly respected and his chorale preludes are among the finest in the genre.

The "recently discovered" ***Cantio Rustica Americana*** is based on a well-known American folk song that parodies (or is modeled upon) the famous 17th-century composer Samuel Scheidt's variations on folk songs that he published in his *Tabulatura Nova* (1625). Following the initial song is a series of variations including a bicinium for two voices (variation 4), a chromatic lamento (variation 5), and an *Ad manuale* duplex, *forte et lene* (for two manuals, loud and soft, variation 6). Although a variation marked *imitatio violistica* (in imitation of a violin) was standard in Scheidt's work, in this case the variation is designated imitatio fiddlistica, for reasons which will likely be immediately apparent to the listener (variation 7)!

Hungarian Koloss István has served as the organist in Budapest's magnificent St. Stephen's Basilica since 1963. A well-known composer in Europe, most of his compositions are intended for church use and include organ pieces, motets and masses (the latter for choir and orchestra). His **Alleluja** is based on a Gregorian chant motive and has been used as a postlude to the masses held in the Basilica.

The four chorale preludes by Faißt, Haas, Mendelssohn and Karg-Elert sample the chorale prelude genre in the hands of composers writing in the Romantic style. Faißt founded a Society for Classical Church Music in Stuttgart, Germany in 1847, and as a composer he was greatly influenced by Mendelssohn. He wrote motets, cantatas, organ works, and much pedagogical literature. His organ music is all oriented (in its counterpoint) to the music of Bach. Joseph Haas studied with Max Reger, and he is one of the most important German composers for organ from the first half of the 20th century. Mendelssohn wrote numerous organ works, and this setting is an arrangement of a famous Lutheran hymn based on the text of Psalm 130, "Out of the depths have I cried unto thee, O Lord." Karg-Elert wrote a number of character pieces and many chorale preludes that exploited the resources of the German Romantic organs he played. He succeeded Max Reger as a professor of composition at the Music Conservatory in Leipzig and made a concert tour of the United States in 1932, just shortly before his death. His prelude on **Gott des Himmels und der Erden** (God of Heaven and Earth) is marked *Alla Pastorale* and uses a quiet reed, along with a flute; its gentle 6/8 rhythm is typical of a pastorale.

My three hymn preludes are based on some of my many favorite hymns. "Joseph Smith's First Prayer" is the earliest hymn I specifically remember from my childhood—it was sung in a district conference meeting held in Missoula, Montana, when I was a little boy. Something about the hymn made a strong impression on me at the time. As opportunities have come to visit the Sacred Grove, the quiet beauty and strong spiritual feelings experienced there were important in shaping this prelude.

The opening of Pachelbel's **Praeludium in D Minor** reminds one of the virtuosic pedal passages in the music of many North German organists (Pachelbel held Dietrich Buxtehude, the famed organist of Lübeck in particularly high esteem). After the opening pedal solo, the pedal assumes the role of providing a harmonic foundation for the lively figuration played by the hands—this style being much more akin to the typical toccata style of many Southern German organists, and it is characteristic of many free organ compositions by Pachelbel.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Veslemøy Fluge Berg
Soprano

Audun Kayser
Piano

7:30 p.m.
24 September 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Blåbærli (Blueberry slope)	Edvard Grieg 1843–1907
To brune øyne (Two brown eyes) Jeg elsker deg (I love but thee)	Edvard Grieg
På Solen jeg ser (Chattlegirls sunday)	Ole Bull 1810–1880
Sommernatt ved fjorden (Summernight on the fjord)	Kjetil Bjørnstad b. 1952
Eg veit i himmelrik (In heaven)	Norwegian Folk Song
Å eg veit meg eit land (I know of a land)	Adolf Thomsen 1852–1903
Ein Traum (A dream)	Edvard Grieg
A Nightingale Sang in Berkeley Square	Manning Sherwin 1902–1974

From *My Fair Lady*

Wouldn't it be loverly
I could have danced all night

Frederick Loewe
1901–1988

I could write a book, from *Pal Joey*

Richard Rogers
1902–1979

Nella Fantasia

Ennio Morricone
b. 1928

Je te veux (I have understood your distress)

Erik Satie
1866–1925

Dove sono (Where are...)

Wolfgang Amadeus Mozart
1756–1791

O, Divine Redeemer

Charles Gounod
1818–1893

Norge, mitt Norge (Norway, my Norway)

Alfred Paulsen
1849–1936

Solveigs sang

Edvard Grieg

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Choir Showcase

Men's Chorus
Rosalind Hall, *conductor*

BYU Singers
Ronald Staheli, *conductor*

Women's Chorus
Jean Applonie, *conductor*

Concert Choir
Rosalind Hall, *conductor*

7:30 p.m.
25–26 September 2008
de Jong Concert Hall
Harris Fine Arts Center

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choirs.byu.edu

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PROGRAM

Annua gaudia — J. David Moore
b. 1962

Fitting sounds of joy, O James, must be raised to you yearly.
Sweet sounds of music fit for your feast must sound out.

And your heavenly deeds must ever be revealed.
Sweet sounds of music fit for your feast must sound out.

And these splendors must be remembered throughout the ages.
Sweet sounds of music fit for your feast must sound out.

These good and holy doctrines so fine must be followed.
Sweet sounds of music fit for your feast must sound out.

These sacred precepts, blossoming, gleaming, should be adored.
Sweet sounds of music fit for your feast must sound out.

Where the Old Ohio Flows — Lon Beery
b. 1958

Highland Cathedral — Scottish Folk Song
Arr. D. McDavitt

Brandon Farmer, *trumpet*
Grant Ensign, *bagpipes*

BYU Men's Chorus
Rosalind Hall, *conductor*
Jared Oaks, *accompanist*

Christus resurgens

12th-century Irish
Arr. M. McGlynn

Christ is risen from the dead.
Death is conquered. Alleluia.

Kristen LeSueur, *cello*
James Duncan, Ben Gardner,
Stephanie Payne, Brent Rogers, *percussion*

Si ch'io vorrei morire

Claudio Monteverdi
1567–1643

Yes, I wish to die,
Now that I kiss the mouth of my beloved heart.
Oh dear sweet mouth, give me such spirit,
That with sweetness in this breast it may extinguish my life.
To this white breast clasp me until I faint.
Oh mouth, oh kisses, oh tongue, again I say
I wish to die.

Un soir de neige — Francis Poulenc
1899–1963

De grandes cuillers de neige
Our frozen feet collect large scoops of snow
And with a harsh word we collide with obstinate winter
Each tree has its place in the sky
Each rock its weight upon the earth
Each brook its running water
We have no fire.

La nuit le froid la solitude
The night the cold the loneliness
Have locked me in carefully
Branches have sought their way into this prison
All about me the grass has found the sky
It has sealed away the sky
My prison has come crashing down
The living cold the scalding cold has me in its grasp.

VoiceDance — Greg Jasperse
b. 1968

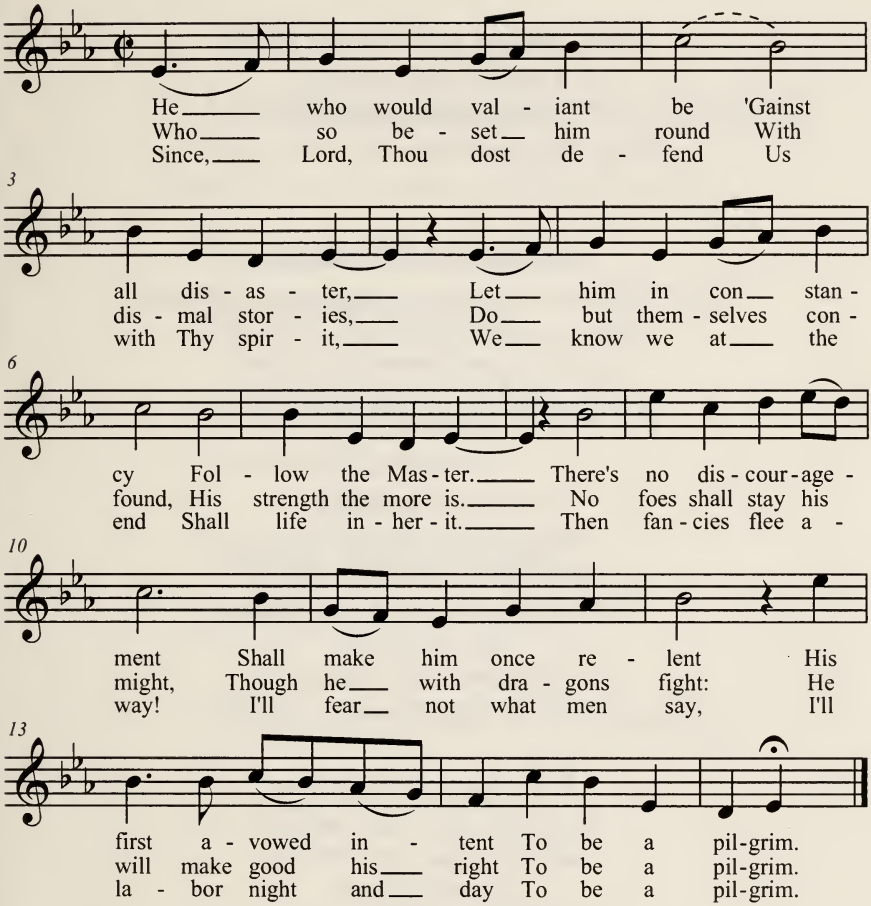
BYU Singers
Ronald Staheli, *conductor*

A Tree of Peace	Gwyneth Walker b. 1947
900 Miles	American Folk Song Arr. P. Silvey
A Dream Is a Wish Your Heart Makes/ Once upon a Dream	Arr. K. Shaw

BYU Women's Chorus
Jean Applonie, *conductor*
Aurelia Andrews, *accompanist*

Savior of the World Salvator mundi, from *Requiem*	Herbert Howells 1892–1983
Jesus, the Very Thought of Thee	Bert van der Hoek b. 1936
Blow, Blow Thou Winter Wind, from *When Icicles Hang*	John Rutter b. 1945
Ain't That News	Stephen Hatfield b. 1956

BYU Concert Choir
Rosalind Hall, *conductor*
Heidi Astle, Steve Durtschi, Monica Hymas, *accompanists*

He Who Would Valiant Be — Adpt. Charles Winfred Douglas

He who would val - iant be 'Gainst all dis - as - ter, Let him in con stan - cy Fol - low the Mas - ter. There's no dis - cour - age - ment Shall make him once re - lent His first a - vowed in - tent To be a pil-grim.
Who so be - set him round With dis - mal stor - ies, Do but them - selves con - found, His strength the more is. No foes shall stay his might, Though he with dra - gons fight: He will make good his right To be a pil-grim.
Since, Lord, Thou dost de - fend Us with Thy spir - it, We know we at the end Shall life in - her - it. Then fan - cies flee a - way! I'll fear not what men say, I'll la - bor night and day To be a pil-grim.
3
6
10
13

Group Sing

Pilgrim Song — Ryan Murphy

Combined BYU Choirs

Men's Chorus and Women's Chorus

Rosalind Hall, *conductor*

Jean Applonie, *conductor*

Friday–Saturday, November 7–8, 7:30 p.m.

$11 ($3 off with BYU or student ID) on sale October 6

Friday–Saturday, March 13–14, 7:30 p.m.

$11 ($3 off with BYU or student ID) on sale February 9

BYU Singers and Concert Choir

Ronald Staheli, *conductor*

Rosalind Hall, *conductor*

Friday–Saturday, November 14–15, 7:30 p.m.

$11 ($3 off with BYU or student ID) on sale October 13

Celebration of Christmas

BYU Combined Choirs and Philharmonic Orchestra

Friday–Saturday, December 5–6, 7:30 p.m.

Saturday matinee, December 6, 3:00 p.m.

$16 ($5 off with BYU or student ID)

On sale November 3

Winter Choirfest

BYU Singers, Concert Choir,

Men's Chorus, Women's Chorus

Friday–Saturday, January 30–31, 7:30 p.m.

Provo Tabernacle

$11 ($3 off with BYU or student ID)

On sale January 5

BYU Combined Choirs

Dr. Craig Jessop, *guest conductor*

Saturday, February 28, 7:30 p.m.

Provo Tabernacle

$11 ($3 off with BYU or student ID)

On sale January 26

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Instrumental Showcase

Symphonic Band
Kirt Saville, *conductor*

Symphony Orchestra
Lev Ivanoff, *conductor*

Wind Symphony
Donald Peterson, *conductor*

Philharmonic Orchestra
Kory Katseanes, *conductor*

7:30 p.m.
1 October 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

His Honor March	Henry Fillmore 1881–1956
Perthshire Majesty	Samuel R. Hazo b. 1966
Divertimento for Winds and Percussion Exhaltation Remembrance Salutation	Roger Cichy b. 1956

Symphonic Band
Kirt Saville, *conductor*

Bolero from *The Maids of Cadiz* Scherzo	Leo Delibes 1836–1891
Pavane pour une Infante Defunte	Maurice Ravel 1875–1937
Overture to *Die Schöne Galathea*	Franz von Suppe 1819–1895

Symphony Orchestra
Lev Ivanoff, *conductor*

INTERMISSION

Masque	Kenneth Hesketh b. 1968
Irish Tune from "County Derry"	Percy Grainger 1882–1961
Shepherd's Hey	Percy Grainger
March from *Symphonic Metamorphosis* Trans. Keith Wilson	Paul Hindemith 1895–1963

Wind Symphony
Dr. Donald Peterson, *conductor*

Prelude from *Lohengrin*, Act III	Richard Wagner 1813–1883
Javelin	Michael Torke b. 1961
Olympic Fanfare and Theme	John Williams b. 1932

Philharmonic Orchestra
Kory Katseanes, *conductor*

Philharmonic Orchestra
Kory Katseanes, *conductor*
Saturday, November 22, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni)
On sale October 20

University Orchestra and
University Strings
Tuesday, December 2, 7:30 p.m.
Saturday, March 28, 2:00 p.m.
Free

Symphony Orchestra
Eric Hansen, *conductor*
Wednesday, December 3, 7:30 p.m., $6
On sale November 3

Chamber Orchestra
Kory Katseanes, *conductor*
Tuesday, December 9, 7:30 p.m.
Individual tickets on sale November 10
$11 ($3 off with BYU or student ID)

Celebration of Christmas
BYU Philharmonic Orchestra and Combined Choirs
Friday–Saturday, December 5–6, 7:30 p.m.
Saturday matinee, December 6, 3:00 p.m.
$16 ($5 off with BYU or student ID)
On sale November 3

Wind Symphony and Symphonic Band
Donald Peterson, *conductor*
Kirt Saville, *conductor*
Wednesday, October 29, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale September 29
Wednesday, December 10, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale November 10

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BRIGHAM YOUNG UNIVERSITY
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Faculty Artist

Ruth Christensen
Mezzo-soprano

Accompanied by
Jared Oaks, *piano*

7:30 p.m.
2 October 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Si j'étais jardinier Viens! Mon bien-aimé! Ronde d'amour	Cécile Chaminade 1857–1944
The Cloths of Heaven	Dilys Elwyn-Edwards b. 1918
This Way to the Tomb Evening Morning Night Four Nights	Benjamin Britten 1913–1976
	Ralph Vaughan Williams 1872–1958
Banalités Chanson d'Orkenise Hôtel Fagnes de Wallonie Voyage à Paris Sanglots	Francis Poulenc 1899–1963
From *Nio Sånger*, op. 35 Turandot Serenad För vilsna fötter sjunger gräset	Lars-Erik Larsson 1908–1986
From *Four Songs*, op. 13 The Secrets of the Old Nocturne	Samuel Barber 1910–1981
Two Poems of Theodore Roethke Orchids I Strolled Across an Open Field	Ned Rorem b. 1923
The Leather-Winged Bat	Traditional Arr. Jake Heggie

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Faculty Artist

Ruth Christensen
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Accompanied by
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7:30 p.m.
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Harris Fine Arts Center

PROGRAM

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BRIGHAM YOUNG UNIVERSITY
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presents

Guest Artist

Nathan Jasinski
Cello

Assisted by
Chih-Long Hu, *piano*

7:30 p.m.
3 October 2008
Madsen Recital Hall
Harris Fine Arts Center

Program

Nocturne, op. 19, no. 4

Pyotr Il'yich Tchaikovsky
1840–1893
Arr. Fitzenhagen

Sonata in C Major for Cello and Piano, op. 119
- Andante grave
- Moderato
- Allegro ma non troppo

Sergey Prokofiev
1891–1953

Sonata in G Minor for Cello and Piano, op. 19
- Lento–Allegro moderato
- Allegro scherzando
- Andante
- Allegro mosso

Serge Rachmaninoff
1873–1943

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BRIGHAM YOUNG UNIVERSITY
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presents

Jazz Legacy Dixieland Band

Steve Call
Director

Bill Dobbins, *piano*
Guest soloist

7:30 p.m.
9 October 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

The Mooche	Duke Ellington
Blue Rose	Duke Ellington
Dusk at Saudi/Hallucinations	Bud Powell
Lennie's Pennies	Lennie Tristano
My Darling Daralene	Bill Dobbins
Comrade Conrad	Bill Evans

Bill Dobbins, *solo piano*

INTERMISSION

Eccentric Rag	Russell Robinson
Tin Roof Blues	New Orleans Rhythm Kings
Fidgety Feet	Original Dixieland Jazz Band
Lazy River	Hoagy Carmichael
Mood Indigo	Duke Ellington
C Jam Blues	Duke Ellington
In a Mellow Tone	Duke Ellington
Don't Get Around Much Anymore	Duke Ellington
Black Bottom Stomp	Jelly Roll Morton

Jazz Legacy Dixieland Band

Bill Dobbins teaches courses in jazz composing and arranging, gives applied lessons to jazz writing majors, and directs the Eastman Jazz Ensemble and the Eastman Studio Orchestra. As a pianist he has performed with classical orchestras and chamber ensembles under the direction of Pierre Boulez, Lukas Foss, and Louis Lane, and has performed and recorded with such jazz artists as Clark Terry, Al Cohn, Red Mitchell, Phil Woods, Bill Goodwin, Dave Liebman, Kevin Mahogany, Paquito D'Rivera, Peter Erskine, and John Goldsby. He was a prizewinner in the 1972 International Gaudeamus Competition for interpreters of contemporary music, and has been the recipient of several jazz composition grants from the Ohio Arts Council and the National Endowment for the Arts. He joined the Eastman faculty in 1973, and was instrumental in designing both the graduate and undergraduate curricula for Eastman's jazz studies program. Many of his students have been heard in the big bands of Count Basie, Woody Herman, Buddy Rich, Maynard Ferguson, Thad Jones/Mel Lewis, Chuck Mangione, and Maria Schneider, have become successful in the Los Angeles television and film music industry, and are on the faculties of jazz programs in many of the world's leading music schools.

From 1994 through 2002, Dobbins was principal director of the WDR Big Band in Cologne, Germany. Concert, radio, television, and tour projects under his direction included internationally acclaimed soloists such as Clark Terry, Dave Liebman, Randy Brecker, Gary Bartz, Kevin Mahogany, Art Farmer, Steve Lacy, Paquito D'Rivera, Mark Feldman, Clare Fischer, Peter Erskine, the Kings Singers, and Katia and Marielle Labeque. In 2002 he returned to the Eastman faculty, while continuing work as guest director with the WDR Big Band as well as with the Netherlands Metropole Orchestra in Hilversum. Advance Music publishes Dobbins' compositions and arrangements for big band, chamber music combinations, and solo piano. Jazz education programs worldwide have adopted his volumes of transcriptions of classic jazz piano solos and jazz textbooks for use in their courses.

Jazz Legacy Dixieland Band

Chris Wilson, *clarinet*
Stephen Tobian, *soprano and tenor saxophone*
Ben Taylor, *trumpet*
Bryan Sullivan, *trombone*
Kristen Bromley, *banjo and guitar*
Whitney Morris, *piano*
Marcus Voght, *tuba*
Mitch Lee, *drums*

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This musical event is the tenth sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist

Stephen Beus
Piano

7:30 p.m.
17 October 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude and Fugue in A Minor — Johann Sebastian Bach, 1685–1750, Arr. Franz Liszt

Sonata in E Major, op. 6 — Felix Mendelssohn, 1809–1847
- Allegretto con espressione
- Tempo di Menuetto
- Adagio e senza tempo
- Molto allegro e vivace

Forgotten Melody, op. 39, no. 5, "Sonata tragica" — Nikolai Medtner, 1880–1951

La Campanella — Franz Liszt, 1811–1886

INTERMISSION

Sonata in B-flat Major, op. 106, "Hammerklavier" — Ludwig van Beethoven, 1770–1827
- Allegro
- Scherzo: Assai vivace
- Adagio sostenuto
- Largo - Allegro risoluto

"Mesmerizing... explosive... intelligent... he belongs on the world stage" (Salt Lake Tribune). American pianist Stephen Beus is recognized as one of the most promising pianists of his generation. In the space of four months, Mr. Beus won first prize in the 2006 Gina Bachauer International Piano Competition, first place in the Vendome Prize International Competition (Lisbon) and was awarded the Max I. Allen Fellowship of the American Pianists Association (Indianapolis).

In 2008, Mr. Beus made his Carnegie Hall debut performing Prokofiev Concerto No. 3 with the Juilliard Orchestra. He has also performed as guest soloist with the Gulbenkian Symphony (Lisbon), the Tivoli Symphony (Copenhagen), the Northwest Sinfonietta (Seattle), the Royal Philharonic of Morocco (Casablanca), the Vaasa Symphony Orchestra (Finland) as well as with the Indianapolis, Utah, Fort Worth, Tucson, Yakima, Bellevue, Salt Lake, and Walla Walla Symphonies.

Equally active as a soloist, Mr. Beus has performed in the Salle Gaveau and Salle Cortot (Paris), Merkin Hall, the Scuola san Rocco (Venice), the Teatro San Carlo (Naples), Carnegie Hall (Weill Recital Hall), the Queluz Palace (Lisbon) and has performed for the Dame Myra Hess and Fazioli Salon series (Chicago), the International Keyboard Institute and Festival (New York City) and has given recitals across the United States as well as in Kazakhstan, Russia, Finland, Switzerland, Germany and Morocco.

Among the competitions Mr. Beus has won are the Junior Gina Bachauer International Piano Competition (age 14) and the pre-college division of the Corpus Christi International Young Artists Competition (age 15). At age 17 he was the national high school winner of the Music Teachers National Association (MTNA) and won the collegiate level of the same competition four years later, for which he received a Steinway Model M. Commenting on Beus' competition success, Fanfare magazine writes: "In some ways Beus doesn't fit the mold of the typical competition winner. His playing is strikingly original and, despite his youth, he has an interpretive voice all his own... Above all, his playing is so natural as to seem effortless and the sound he produces has extraordinary richness and depth, not quite like anyone else's."

The fourth of eight children, Mr. Beus was born and raised in Othello, WA and started lessons at age five. Four years later he made his orchestral debut playing Mozart's Concerto K. 488. Mr. Beus holds degrees from Whitman College and The Juilliard School where his teachers have included Leonard Richter and Robert McDonald. He has recorded on the Endeavor Classics and Harmonia Mundi labels.

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist

Thomas Dahl, *organ*

Organist at the Hauptkirche St. Petri, Hamburg, Germany

This event is jointly sponsored by the BYU School of Music, the Church of Jesus Christ of Latter-day Saints, and the Utah Valley Chapter of The American Guild of Organists

7:30 p.m.
22 October 2008
Salt Lake Tabernacle

PROGRAM

"A Paris Organ Stroll"

Ste-Clotilde (VII)
César Franck (1822-1890)
Choral in A Minor (1890)

St-Sulpice (VI)
Charles-Marie Widor (1844-1937)
From Symphonie No. 5 in F Minor, op. 42, no. 1 (1879)
IV. Adagio

Ste-Trinité (IX)
Olivier Messiaen (1908-1992)
Diptyque (1930)
Essai sur la vie terrestre et l'eternité bienheureuse

Fontaine Stravinsky (IV)
Thomas Dahl
Improvisation

St-Gervais (IV)
François Couperin (1668-1733)
From Messe pour les Couvents (1690)
Offertoire sur les grands jeux

St-Etienne-du-Mont (V)
Maurice Duruflé (1902-1996)
Prélude sur l'Introït de l'Epiphanie, op. 13 (1969)

Cathédrale Notre-Dame (IV)
Louis Vierne (1870-1937)
From Symphonie No. 2 in E Minor, op. 20 (1902)
I. Allegro

American
Guild of
Organists

an
international
organ
celebration
2008-2009

Organ Spectacular

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

OcTUBAfest

7:30 p.m.
22–25 October 2008
Madsen Recital Hall
Harris Fine Arts Center

Faculty Artist Recital
Steve Call
tuba, euphonium, piano
Joshua Payne, *guitar and banjo*
Dave Wilbur, *electric bass*
Ray Smith, *woodwinds*
Ron Brough, *drums*

PROGRAM

Oh, Lady Be Good	George Gershwin 1898–1937
The Man I Love	George Gershwin
Our Love is Here to Stay	George Gershwin
Summertime	George Gershwin
I Loves You Porgy	George Gershwin
Black and Tan Fantasy	Duke Ellington 1899–1974
It Don't Mean a Thing (If It Ain't Got That Swing)	Duke Ellington

INTERMISSION

Satin Doll	Duke Ellington
In a Sentimental Mood	Duke Ellington
Caravan	Juan Tizol 1900–1984
In a Mellow Tone	Duke Ellington
Perdido	Duke Ellington and Juan Tizol

Student Tuba and Euphonium Solo and Ensemble Recital

Thursday, October 23, 7:30 p.m.

Robin Hancock, *piano*

PROGRAM

Allegro from "Eine Kleine Nachtmusik" — W. A. Mozart, 1756–1791, Arr. Peoples

BYU Tuba–Euphonium Ensemble

Fantasy Variations — Yashuide Ito, b. 1960

Shizuka Purdon, *euphonium*

Concerto for Tuba — Martin Ellerby, b. 1957

David King, *tuba*

Solo Pomposo — Henry Filmore, 1881–1956

James Stockton, *tuba*

Adagio Cantabile — George Frideric Handel, 1685–1759

Concert For Tuba
Allegro — Edward Gregson, b. 1945

Eric Smith, *tuba*

Rhapsody For Euphonium — James Curnow

Tamara Palmer, *euphonium*

Introduction and Dance — J. E. Barat

Christy Witt, *euphonium*

Air and Bouree — J. S. Bach
1685–1750
Arr. Bell

Amy Jensen, *tuba*

Gabriel's Oboe — Ennio Morricone
b. 1928

Whitney Werner, *tuba*

Winter from the Seasons — Antonio Vivaldi
1678–1741

Mathew McDowell, *tuba*

Music for Two Tubas — Conrad DeJong
b. 1934

Marcus Voght, *tuba*
James Stockton, *tuba*

Wonderland Duets — Raymond Luedeke
b. 1944

Matt McDowell and Eric Smith, *tubas*
Steve Call, *narrator*

BYU Tuba-Euphonium Ensemble

Euphonium
- Shizuka Purdon
- Tamra Palmer
- Alex Avery
- Christy Witt
- Blaine Daimaru
- Jacob Woodard
- Callin Osborn

Bass Tuba
- Matt McDowell
- Whitney Werner
- David King
- Amy Jensen

Contrabass Tuba
- Eric Smith
- Marcus Voght
- James Stockton
- Benjamin Groves

Utah Premiere Brass
Todd Fiegel, *conductor*
Øystein Baadsvik, *tuba soloist*
Friday, October 24, 7:30 p.m.

PROGRAM

Pastime with Good Company	King Henry VIII Arr. Roberts
First Suite in E-Flat Chaconne Intermezzo March	Gustav Holst 1874–1934
Irish Tune from County Derry	Percy Grainger Arr. Fiegel
Déjà vu	Øystein Badsvick b. 1966
Øystein Badsvick, *tuba*	
Country Scene	Goeff Richards
Simoraine	Clive Barracough

INTERMISSION

Ballet Music from *Le Cid*	Jules Massenet Arr. Snell
Arioso	J.S. Bach 1685–1750 Arr. Baadsvik
Øystein Baadsvik, *tuba soloist*	
The Carnival of Venice	Jean-Baptiste Arban 1825–1889 Arr. Buckley
Øystein Baadsvik, *tuba soloist*	
Them Basses	G. H. Huffine 1889–1947
Superman	John Williams Arr. Farr

Grand Octubafest Concert

BYU Tuba-Euphonium Ensemble
Øystein Baadsvick, *tuba*
Robin Hancock, *piano*
Saturday, October 25, 7:30 p.m.

PROGRAM

Baby Elephant Walk	Henry Mancini 1924–1994
Allegro from "Eine Kleine Nachtmusik"	W. A. Mozart 1756–1791 Arr. Peoples
Adagio from Symphony No. 3	Camille Saint-Saens 1835–1921 Arr. Hanson
French Suite Ma Normandie Le temps des cerises Aupres de ma blonde	Ray Dempsey
Wabash Cannon Ball	Roy Acuff 1903-1992 Arr. Garrett
Power	John Stevens b. 1951

BYU Tuba-Euphonium Ensemble

INTERMISSION

Program to be selected from the following works

Anitra's Dance	Edvard Grieg 1843–1907 Arr. Baadsvik
A Dream	Edvard Grieg Arr. Baadsvik
Norwegian Dance	Edvard Grieg Arr. Baadsvik
Encounters II	William Kraft
Milonga del Angel	Astor Piazzolla Arr. Sivelöv/Baadsvik
Invierno Porteno	Astor Piazzolla Arr. Sivelöv/Baadsvik
Adios Nonino	Astor Piazzolla Arr. Sivelöv/Baadsvik
Song	Erlend Skomsvoll

Øystein Baadsvik, *tuba*

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BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist

Oskar Espina-Ruiz
clarinet

assisted by
Jeffrey Shumway, *piano*

7:30 p.m.
28 October 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Zortziko de Iparragirre, op. 39	Pablo de Sarasate 1844–1908 Arr. Espina-Ruiz
Habanera, op. 21 no. 2	Arr. Espina-Ruiz
Pièce en forme de Habanera	Maurice Ravel 1875–1937 Arr. Espina-Ruiz
Homenaje a Navarra, sobre diseños de Sarasate	Joaquín Turina 1882–1949 Arr. Espina-Ruiz
Sonata	Enrique Granados 1867–1916 Arr. Espina-Ruiz
Suite Pastoral Minuetto Gavota Final	Fernando Remacha 1898–1984 Arr. Espina-Ruiz
Caprice Basque, op. 24	Pablo de Sarasate 1844–1908 Arr. Espina-Ruiz

Oskar Espina-Ruiz has appeared as soloist with the St. Petersburg State Academic Symphony, St. Petersburg Chamber Philharmonic, Orquesta Sinfónica de la Ciudad de Asunción and Bilbao Symphony. His recital appearances include Carnegie's Weill Hall in New York, the Corcoran Museum in Washington DC, the Pushkin Museum in Moscow, Oji Hall in Tokyo, the Madrid Royal Superior Conservatory, the Beijing and Shanghai Conservatories and Radio Television Hong Kong. He has recorded for the Kobaltone and Prion labels. His solo recordings include "Abriendo Fronteras", "Basque Heart" and "Julián Menéndez Rediscovered".

The Russian press has described his concerto performance as "highly expressive, perfect in all the details and virtuosically executed." The Japanese press has highlighted his "extremely advanced technique and passion." The Costa Rican press has called him a "masterful soloist" and the Paraguayan press has written: "Through bewitching vibrancy and expressiveness Oskar Espina Ruiz brings forth the notes with an energy that reaches down to one's soul."

He won top prizes at the Olga Koussevitzky and Artists International competitions in New York in 1999; he was the Thayer Fellowship runner-up and top music finalist in 2003; and he won the first prize of the International Clarinet Association Research Competition in 2006. His academic writing includes an article in the March 2007 issue of *The Clarinet* magazine.

He holds a Doctor in Musical Arts diploma from Stony Brook University and a Master in Fine Arts diploma from Purchase College Conservatory of Music, where his major teachers were Charles Neidich and Ayako Oshima. He has also studied with flutist Aurèle Nicolet while at the European Mozart Academy.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Symphonic Band
Kirt Saville, *conductor*

Wind Symphony
Donald Peterson, *conductor*

7:30 p.m.
29 October 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Resonances	Ron Nelson b. 1929
Second Prelude	George Gershwin 1898-1937 Arr. John Krance
The Danserye I La Morisque VI Rondo& Salterelle VII Rondo & Aliud	Tielman Susato 1500–c. 1561 Arr. Patrick Dunnigan
Perthshire Majesty	Samuel R. Hazo b. 1966
Divertimento for Winds and Percussion Exaltation Follies Remembrance Salutation	Roger Cichy b. 1956
His Honor March	Henry Fillmore 1881–1956

Symphonic Band
Kirt Saville, *conductor*

Masque	Kenneth Hesketh b. 1968
Irish Tune from *County Derry*	Percy Grainger 1882–1961
Shepherd's Hey	Percy Grainger
Divertimento for Band Ragtime Blues Mambo Loco Susan's Song March of the Little People	Ira Hearshen b. 1948

March from Symphonic Metamorphosis — Paul Hindemith
Trans. Keith Wilson — 1895–1963

Wind Symphony
Donald Peterson, *conductor*

Wind Symphony–*Fall 2008*

FLUTE
Stephanie Layton*
Kelsey Ballif
Katie Faires Tolbert

PICCOLO
Jenni Miller

OBOE
Jeralee Johnson*
Natasha Wallin

ENGLISH HORN
Sarah Bruderer

CLARINET
Justin Laukat*
Tara Hill
Abby Clough Eb
Sarah Dickson
Laurisa Romriell
Rebecca Blake
Roger Brough
Rachel Matheson
Hannah Bates

BASS CLARINET
Dustin Cammack*
Andrew Wilson

CONTRABASS
Douglas Erickson

BASSOON
Jeff Waldrop*
Liz Kuhn

ALTO SAXOPHONE
Mandy Merriman*
Justin Knapp

TENOR SAXOPHONE
Skyler Murray

BARITONE SAXOPHONE
Jamie Kim

FRENCH HORN
Emily Bier*
Zack Van Houten
Tiffany Allen
Jared Miles
Lauren Sellnow

CORNET
Austin Benesh*
Jamie Teot
Noelle Reid
Tyler Allen

TRUMPET
Chelsie Robertson
Lisa Christensen

TROMBONE
Todd Jacobs*
Kevin Jenson
Liz Dabczynski

BASS TROMBONE
Even Buckmiller

EUPHONIUM
Shizuka Purdon*
Tamar Palmer

TUBA
Whitney Werner*
Eric Smith

PERCUSSION
Andrew Tolman*
Aaron Hall
Gavin Ryan
Matt Tippets
Matt Slack

STRING BASS
Megan Rowley

*Principal

Symphonic Band

Fall 2008

FLUTE
Kiersten Hallady*
Katherine Rencher
Camille Balleza
Sarah Clark
Melissa Reese
Erica Peterson
Erin Ballard

PICCOLO
Rachel Woodfield

OBOE
Trent Park *
Rachel Cottam
Ashley Day

ENGLISH HORN
Rachel Cottam

BASSOON
Rebekah Cottam*
Rachel Nelson
Richard Read

CONTRABASSOON
Richard Read

Eb CLARINET
Courtney Moses

CLARINET
Emileigh Norling*
Alex Crowley
Christina Thomas
Don Bishop
Nathaniel Gates
Vanessa Rada
Audrey Jensen
Chris Wilson
Julianne Taylor
Andy Boynton
Preston Greenhalgh
Katherine Steinacker
Erica Allen
Rebecca Brebberman
Jory Woodis
Amber Mozina
Erin Gilmartin
Katelyn Gentry
Lars Hamilton

BASS CLARINET
Ellen Magelby
Vanessa Barrie

ALTO SAXOPHONE
Mark Christensen*
Jordan Layton

TENOR SAXOPHONE
Keve Bybee

BARITONE SAXOPHONE
Scott Sheen

FRENCH HORN
Margaret Jensen*
Zachary McDonnell
Brian Saville
Jenny Morrell
Nathan Giles
Calvin Smith

CORNET
Julie Adams*
Kevin Elmer
Ryan Chapman
Beth Sawyer
Caleb Flint
Scott Jacobs
Brian Parker
Braedon Blaylock
Holly Brison
Tad Sugiyama

TROMBONE
Marcus Anderson*
McKay Heaton
Heidi McIntosh
Dustin Fuller
Jonathan Smith
Daniel Nelson
Joseph Boren
Daniel Johansen

BASS TROMBONE
Spencer Wahlstrom,
Greg Monroe

EUPHONIUM
Alex Avery*
Blaine Daimaru
Callin Osborn
Jacob Woodard
Hayley Weight

TUBA
David King*
Marcus Voght
James Stockton

PERCUSSION
Richard Stubbs*
Whitney Christensen
Jason Cassel
Kyle Clawson
Hyunwoo Sung

This musical event is the fifteenth performance sponsored by the BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Recital

Claudine Bigelow
Viola

7:30 p.m.
30 October 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Deux Rapsodies — Charles Martin Loeffler
1861–1935

L'Etang (The Pool)
La Cornmuse (The Bagpipe)

Claudine Bigelow, *viola*
Geralyn Giovannetti, *oboe*
Scott Holden, *piano*

Trio Sonata for Viola, Violin, Toy Piano and Offstage Piano — Michael Hicks
b. 1956

Claudine Bigelow, *viola*
Heather Severson, *violin*
Neil Thornock, *toy piano*
Kirsten Grimshaw, *offstage piano*

Sonata for Flute, Viola and Harp — Claude Debussy
1862–1918

April Clayton, *flute*
Claudine Bigelow, *viola*
Lysa Rytting, *harp*

This is the seventeenth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Randall S. Peck
Piano

in Sophomore Recital
Student of Jeffrey Shumway

assisted by
Daniel Gledhill, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:00 p.m.
1 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Piano Sonata No. 24 in F-sharp, op. 78, "For Therese" — Ludwig van Beethoven, 1770–1827
- Adagio cantabile: Allegro ma non troppo
- Allegro vivace

Nocturne No. 17 in E Major, op. 62, no. 1 — Frédéric Chopin, 1810–1849

Preludes from *Book II* — Claude Debussy, 1862–1918
- XIII. Ondine
- XI. Les Tierces Alternées

Suite for Piano, op. 14 — Bela Bartok, 1881–1945
- Allegretto
- Scherzo
- Allegro molto
- Sostenuto

Piano Concerto No. 1 in F-sharp Minor — Sergei Rachmaninoff, 1873–1943

This is the eighteenth event sponsored by the
BYU School of Music for the 2008–2009 season.

Zagreb Saxophone Quartet

Saturday, November 1, 7:30 p.m.
de Jong Concert Hall

Suite No. 2 in B Minor, BWV 1067 — Johann Sebastian Bach
1685–1750
Arr. Nestorović

- Ouverture
- Rondeau
- Sarabande
- Bourrée I, Bourrée II
- Polonaise: Lentement – Double
- Menuet
- Badinerie

Introduction et Variations sur une ronde populaire — Gabriel Pierné

S.A.X. — Frederick Fox

Ray Smith, *alto saxophone*

Six Croquis — Boris Papandopulo

- Allegro moderato
- Andante tranquillo
- Allegro vivace
- Andante sostenuto
- Allegro vivace
- Con brio

Three Improvisations — Phil Woods

- Presto
- Broadly, Freely
- Seasaw

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Men's Chorus
Rosalind Hall, *conductor*

Women's Chorus
Jean S. Applonie, *conductor*

7:30 p.m.
7–8 November 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

A Joyful Noise

Sing unto God, from *Judas Maccabeus* — George Frideric Handel
1685–1759

Two Medieval Lyrics

Annua Gaudia — J. David Moore
b. 1962

Fitting sounds of joy, O James, must be raised to you yearly.
Sweet sounds of music fit for your feast must sound out.

And your heavenly deeds must ever be revealed.
Sweet sounds of music fit for your feast must sound out.

And these splendors must be remembered throughout the ages.
Sweet sounds of music fit for your feast must sound out.

These good and holy doctrines so fine must be followed.
Sweet sounds of music fit for your feast must sound out.

These sacred precepts, blossoming, gleaming, should be adored.
Sweet sounds of music fit for your feast must sound out.

Patrick Turley, *soloist*

Daemon irrepit callidus — György Orbán
b. 1947

The Demon sneaks expertly
Tempting the honorable heart;
He sets forth trickery amidst praise, song and dance.
However amiably the Demon acts,
It is still worth less than the heart of Jesus.

The Flesh is tempted by sensuality;
Gluttony clings to our senses;
It overgrow, it encroaches, it stretches.
However appealing the Flesh is,
It is still worth less than the heart of Jesus.

Though the Universe may confer
Thousands upon thousands of praises,
They neither fulfill nor put out the desire of the heart.
However appealing the whole Universe is,
It is still worth less than the heart of Jesus.

Home Is Where the Heart Is

Where the Old Ohio Flows — Lon Beery, b. 1958

Goin' Home — Antonín Dvořák, Arr. Rosalind Hall

Folk Songs of the British Isles

Highland Cathedral (Scottish Bagpipe Air) — Michael Korg & Uli Roever, Arr. Daniel McDavitt

Brandon Farmer, *trumpet*
Grant Ensign, *bagpipes*

The Mermaid (British Sea Shanty) — Michael Levi, b. 1945

Inside Out & Kicking—A Festival of Welsh Folksongs — Arr. Daniel McDavitt

BYU Men's Chorus

Rosalind Hall, *conductor*
Cory Mendenhall, *assistant conductor*
Jared Oaks and Mckay Harline, *piano*

Our deep appreciation to the Mount Timpanogos Pipe Band
menschorus.byu.edu

Let There Be Peace

The Tree of Peace — Gwyneth Walker, b. 1947

Peace Like a River — Arr. Joan Szymko

The Peace of Wild Things — Joan Szymko, b. 1957

On My Journey

I'll Go Where You Want Me to Go — Carrie E. Rounsefell, Arr. Jean Applonie

Kristen LeSueur, *cello*

Nine Hundred Miles — American Folk Song, Arr. Philip E. Silvey

Merrick — Arr. Susan Hellauer, Marsha Genesky

Deborah Bailey, *violin*
Michael Hinkley, *guitar*

A Parade of Princesses — Orchestration by Lyle Durland

Belle, from *Beauty and the Beast* — Alan Menken, b. 1949

Belle–Sara Hunsaker;
Baker–Rachel Brown;
Bookseller–Carrie Robinson;
Gaston–Christina Bishop, Jenna Miller
Danielle Messina, Allison Merrill

Sing Sweet Nightingale, from *Cinderella* — Jerry Livingston, 1909–1987

Ugly Stepsister–Elena Oliver (Friday)
EvaLynn Bounous (Saturday)

A Dream Is a Wish/Once upon a Dream, from *Cinderella* and *Sleeping Beauty* — J. Livingston, D. Mack, G. Bruns, Arr. Roger Emerson

I Won't Say I'm in Love, from *Hercules* — Alan Menken, Arr. Jean Applonie

Meg–Lori Belliston (Friday)
Kellie Close (Saturday)

I'm Wishing/One Song, from *Snow White* — Frank Churchill, Arr. Jean Applonie

Snow White–Heather Steele (Friday)
Camille Smith (Saturday)

A Whole New World, from *Aladdin* — Alan Menken, Arr. Ed Lojeski

BYU Honors Wind Quintet
Annie Elmer, *flute*; Rebecca Tittelfitz, *oboe*;
Kenji Hood, *horn*;Katie Nibley, *bassoon*;
Daniel Bailey, *clarinet*
with
Mariah Wilson, *harp*;
Brad Schramm, *drums*;
Spencer Jensen, *bass*;

BYU Women's Chorus

Jean Applonie, *conductor*
Christina Bishop, *assistant conductor*
Aurelia Andrews, *piano*

Women's Chorus

Soprano I
Trisha Allred
Emily Anderson
Jacqueline Andros
Rachael Bashaw
Rachel Brown
Mary Castleton
Katharine Chamberlin
Kimberly Dalton
Suzie Davis
*Emilie Gardner
Berit Green
Lexie Halgren
Michelle Hansen
Andrea Hoefferle
Lana Holt
Sarah Hunsaker
Kristin Jensen
Melissa Manwaring
Nicole Martino
Natalie McClellan
Brooke Misurelli
Lindsay Nash
Laura Phipps
Kimberly Ray
Christina Richards
Shea Riner
Lisa Rowley
Camille Smith
Rachel Spencer
Kristin Todd
Tiffany Winkel

Soprano II
Sarah Anderson
Aurelia Andrews
Caitlin Bagley
Camille Balleza
Andrea Barlow
Elisa Bement
Allison Bennett
Ceri Benson
Jessica Biancardi
Evalynn Bounous
Marissa Campbell
Eliza Campbell
Melinda Cummings
Diondra Darcey
Cedar Dushane
Hannah Gearheart
Madeline Gearheart
Katherine Gee
Gentri Glaittli
Lisa Harris
Christina Hart
*Jessica Heaton
Alyssa Herrin
Barbara Hill
Laurie Hite
Hannah Horspool
Jessica Jardine
Kimberly Knighton
Jenna Miller
Meilina Moore
Jenna Morgan
Madilyn Nelson
Rebecca O'Neil
Tara Owens
Christiana Pinborough
Marissa Roberts
Samantha Robinson
Leah Robinson
Carly Smart
Jenica Soelberg
Kathryn Sorber
Heather Steele
Diana Thomsen
Jade Thrasher
Brittany Walters
Bethany Zenk

Alto I
Stephanie Anderson
Lynn Anderson
Jessica Arnold
Lori Baird
Brianna Bott
Traci Brown
Jessica Buffington
Alisa Burns
Kellie Close
Sara Collet
Gretchen Condie
Brigitte Dean
Ashley Dye
Kathleen Finlinson
Lynne Gabrielsen
Hilary Heideman
Taleah Howard
Alexandra Humble
Meagan Jackson
Marisa Kelley
Eleni Kershisnik
Kristine Kirkeiner
Meagan Knudson
Kerri Lawlor
*Laurel Luke
Maren Marcy
Emily Moore
Kelsey Moss
Mikelle Norton
April O'Berry
Ilarene Olausson
Charlotte Smith
Carolyn Rees
Carrie Robinson
Neisah Satterfield
Carlene Skiles
Jenny Spencer
Kristen Stoddard
Arielle Strickland
Rebecca Walther
Maggie Ward
Lindsay Weaver
Jocelyne Wheeler
Alice Wong

Alto II
Morgan Alston
Taylor Anderson
Stephanie Bagley
Elise Biancardi
Ashley Bonner
Rachel Chase
Celia Christensen
Ana-Lisa Clark
Rachel Crawford
Megan Crowther
Audryn Damron
Jessica Daye
Brittany Eads
Alison Eddington
Giselle Gimenez
Michelle Graves
Heather Hamilton
Naomi Handley
Emily Harris
Brittany Hobbs
Heather Holmstead
Lauren Hughes
Michelle Johnson
Aimoku Kala
Becky Keller
Ashley King
Jordan Knudsen
Sara Lecheminant
Misty LeFrandt
Rachel Lindsey
Lara Mann
Holliann McDougal
Allison Merrill
Danielle Messina
Sarah Messina
Elena Oliver
Taylor Peterson
Kara Priday
Martha Proctor
Morgan Robertson
*Sarah Rowley
Kelli Russell
Anna Schlant
Katie Shaw
Candace Shields
Alicia Shumway
Meghan Summerhays
Stephanie Talley
Caitlin Wasden
Carolyn Weed
Ariane Williamson
Stephanie Zeigler

EvaLynn Bounous, *president*
Stephanie Anderson, *vice-president*
Brooke Misurelli, *treasurer*
Lisa Harris, Aimoku Kala, *activities co-chairs*
Jennica Soelberg, *wardrobe, makeup*
Martha Proctor, *historian*; Becky Keller, *publicity*
Taleah Howard, Ilarene Ollausson, *devotionals*
**Section Leaders*

Men's Chorus

Tenor I
Daniel Anderson
Jospeh Anderson
Ryan Bessey
Derek Blad
Jordan Booth
Scott Boyce
Richard Brown
Stephen Burt
Justin Call
Mitchell Cannon
Collins Carrington
Stephen Cluff
Austin Cope
Jason Cottrell
Joshua Cox
Clark Dalton
Justin Dyer
Neil Ellsworth
Joseph Fairbank
Alan Farnes
Casey Fehlberg
Kyle Garvin
Brigham Geurts
Bryan Gill
Benjamin Groves
Benjamin Hatch
Matthew Hemby
John Jeppson
Riley Lewis
Chieh-Ting Lin
Bryan Martin
Anthony Miller
Brian Newell
Brian Pearce
Clark Riplinger
Leland Spindler
Patrick Turley
Clinton Wadley
Nelson Walker
Trevor Williams

Tenor II
Alex Alton
Zachary Anderson
Cameron Blake
Paul Brems
*Barry Bridges
Mark Brown
Adam Calvert
Kevin Clawson
Samuel Cockriel
Jake Frandsen
Michael Hamilton
Ian Hansen
Zane Harker
McKay Harline
Aaron Harrison
Colby Hawkins
Parker Heiner
Malachi Hopoate
Jonathan Jackson
Joseph Kelly
James Kershisnik
Darin Knapp
Brandon Langford
Jason Law
Justin Lillywhite
Miles Miller
Phillip Nako
Mckay Perkins
Nicholas Peterson
Cameron Poulter
Jacob Price
Bradley Schramm
Tyler Sterling
Mike Struthers
Andre Taylor
Nathan Toone
Matthew Van Orden
Jeffrey Weeks
Christopher Welton
Sam White
Daniel Wilcox
Steven Williams
David Zobell

Baritone
Jaxon Ames
*Jacob Ballard
Bryce Betteridge
*Isaac Bourgeois
Jacob Brown
Nathan Casper
Nathan Chelius
Jesse Coffman
Chris Downard
Steve Durtschi
Chase Elwood
Brian Graham
Ammon Gruwell
Jordan Hale
Andrew Hartshorn
Chase Hilton
Jordan Hochstrasser
Theodore Jackson
Addison Johnson
Eric Johnson
Jeff Johnson
Nathan Kmetzsch
Christopher Lew
Kevin Lunt
Nathan Mahler
Darrell Matthews
Brian Monson
Brian Mugleston
Marc Olsen
Bradley Packer
Joseph Peeples
Jared Pence
David Peterson
Joshua Pluim
Foster Pratt
Jared Reynolds
Steven Schmidt
Samuel Speer
Bronson Terry
Jonathan Thibaudeau
Bradley Turner
Zachary Wetzel

Bass
Trenton Adams
Clark Allen
David Ashworth
Peter Barrow
Spencer Bench
Alex Bertin
Kevin Boyce
Douglas Brewster
Bryce Bristow
Doug Bush
Benjamin Campbell
Jacob Chappell
Preston Colver
Eric Cook
Jeffrey DeLong
Robert Driggs
Kevin Firl
Stephen Graff
Eric Heathcote
Peter Howard
Ryan Humbert
Quinten Knudsen
Austin Lund
Matthew Mitchell
Jonathan Perry
Matthew Peterson
Craig Roddin
Jason Ross
David Scoville
Dallin Shaner
Bryan Tagge
*Ben Teusch
Brandon Tholen
Eric Walker
Nathan Wiley
Paul Woodbury

Brad Turner, *president*
Chieh-ting Lin, *vice-president*
Alex Alton, *activities manager*
Jake Price, *taskforce manager*
Richie Brown, *yearbook manager*
**Percussionists*

Great Music from BYU

Recordings from the BYU Men's Chorus & BYU Women's Chorus

Please visit the Tantara Records sales table outside the de Jong Concert Hall (main level) after the concert to purchase CDs featuring the BYU Men's Chorus and BYU Women's Chorus.

Available for sale is the new release from the BYU Women's Chorus, *Wondrous Love* (to be released officially on November 11th), and the BYU Men's Chorus' CD *Praise Him.* The following CDs will also be available: *The Road Home, A Thanksgiving of American Folk Hymns, Songs of Praise and Remembrance,* and *A Celebration of Christmas.*

Wondrous Love, BYU WOMEN'S CHORUS

New Release!

1. Grace
2. Wondrous Love
3. The Snow
4. Ave Maria
5. For Good
6. Sing Creations Music On
7. Where Can I Turn for Peace?
8. The Cloths of Heaven
9. Bonny Wood Green
10. Psalm 23
11. Things that Never Die
12. The Erie Canal
13. How Do I Love Thee?
14. Without a Song
15. Hallelujah

Praise Him, BYU MEN'S CHORUS

1. A Mighty Fortress Is Our God
2. Fight the Good Fight with All Thy Might
3. Who Is He in Yonder Stall?
4. More Holiness Give Me
5. Awake, My Sons, Awake
6. Thou Art God
7. Praise Him!
8. Isaiah 44:3
9. The Long Day Closes
10. Personent hodie
11. Praise My Soul
12. Guide Us, O Thou Great Jehovah
13. Our Father
14. Kwmbayah
15. Shenandoah
16. Joshua Fit the Battle of Jerico
17. Danny Boy
18. Polly Wolly Doodle
19. Down in the Valley

TANTARA RECORDS

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jeanine Lepinski
Organ

In Sophomore Recital
Student of Douglas E. Bush

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
8 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto del Signor Albinoni in F Major, LV 126 — Johann Gottfried Walther 1684–1748
- Allegro
- Adagio
- Allegro

Passacaglia, BuxWV 161 — Dietrich Buxtehude 1637–1707

Three Organ Chorales from the *Orgelbüchlein* — Johann Sebastian Bach 1685–1750
- Christ lag in Todesbanden, BWV 625
- Liebster Jesu, wir sind hier, BWV 634
- Herr Gott, nun schleuss den Himmel auf, BWV 617

Toccata in B Minor — Eugène Gigout 1844–1925

Nun komm, der Heiden Heiland, op. 67, no. 29 — Max Reger 1873–1916

From Eleven Chorale Preludes, op. 122
Herzlich tut mich erfreuen, no. 4
Herzlich tut mich verlangen, no. 10

Johannes Brahms
1833–1897

Le Banquet céleste

Olivier Messiaen
1908–1992

Prelude and Fugue in C Major, BWV 545

Johann Sebastian Bach
1685–1750

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

For information about giving to the School of Music,
visit giving.cfac.byu.edu

To view upcoming events on-line,
visit byuarts.com

This musical event is the twenty-second performance sponsored by the BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist

Diane Thueson Reich
Soprano

with
Guest Artist

John Pickett, *piano*

3:30 p.m.
8 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

The Frost Pane
If You Were Coming in the Fall
May's Love
At Dusk

Henry Mollicone
b. 1946

Morning Song
Evening Song
I Do Not Look for Love That is a Dream
The Harvest Moon
Mehitabel's Song

John Pickett
b. 1954

BRIEF INTERMISSION

Speech-a-Dotes: Songs of Experience and Maturation
- Reminders
- Rapport
- My Speech
- Simple Things
- Signs
- Psychiatry
- Happy Ending
- Refutation
- False Story
- Parting Words
- For Bess
- Not So Bad
- Good Night

Maria Newman
b. 1962
world premiere

One Bee and Revery
The Butterfly Upon
Hope is a Strange Invention
To Make a Prairie

Lori Laitman
b. 1955

Dreaming

Lori Laitman

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To view upcoming events on-line,
visit byuarts.com

This musical event is the twenty-third performance sponsored by the BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Zachary Zwahlen
Organ

in Sophomore Recital
Student of Douglas Bush
and Jeffrey Shumway

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
8 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Organ

Introduktion und Passacaglia in d-Moll — Max Reger, 1873–1916

Piano

Sonata in D Major, Hob. XVI:24 — Franz Joseph Haydn, 1732–1809
- Allegro
- Adagio
- Finale: Presto

"General Lavine – eccentric" from *Preludes*, Book II, no. 6 — Claude Debussy, 1862–1918

Organ

Prelude and Fugue in G Minor, BWV 535 — Johann Sebastian Bach, 1685–1750

Andante Sostenuto, from *Symphonie Gothique*, op. 70 — Charles-Marie Widor, 1844–1937

Piano

Variationen über den Namen Abegg, op. 1 — Robert Schumann, 1810–1856

This is the twenty-first event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artists
Jean Kopperud
Clarinet and Bass Clarinet
Stephen Gosling
Piano

Extremes

7:30 p.m.
11 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Rare Air (2008) — David Felder
World premieres Nov. 2008 — Clarinet, bass clarinet, piano and electronics
(In four short movements interspersed throughout the program)

Grand Prismatic (2007) — Eric Moe
World premieres Nov. 2008 — Clarinet and piano

(Dis)tensioni (2008) — Paolo Cavallone
World premieres Nov. 2008 — Clarinet and piano

Amygdala (2008) — Steve Ricks
U. S. premieres Nov. 2008 — Clarinet, bass clarinet, piano and electronics
(World premiere Belgium fall 2008)

Intermission

Times like These (2008) — James Primosch
World premieres Nov. 2008 — Clarinet and piano

Rendition (2006) — Jason Eckardt
World premieres Nov. 2008 — Bass clarinet and piano

Nemesis (2008) — Harvey Sollberger
World premieres Nov. 2008 — Clarinet and piano

This concert is supported by the Barlow Endowment Education Grant.

NOTES

David Felder
"Rare Air" October 2008
A number of short movements with a theatrical bent.

Eric Moe
"Grand Prismatic" 2007
Grand Prismatic is named after Yellowstone Park's Grand Prismatic Spring, one of the most striking of the wonders of nature in the park. The prismatic brightness of the colors of the spring are the result of thermophiles, microorganisms that only thrive in extreme environments (in this case, boiling water). The listener is invited to meditate on the similarities between thermophiles and other creators of breath-taking beauty who toil away in apparently hostile environments. The work was written for Jean Kopperud, one of the extraordinary musicians of our time, whose playing I have had the pleasure of hearing and admiring for several decades. I am grateful also to the Montana Artists Refuge, where the work was composed in the summer of 2007.

Paolo Cavallone
"(Dis)tensioni" February 2008
(Dis)tensioni is a collection of eight short pieces. The oxymoron expressed by the title (Dis)tensioni (Italian for tension and relaxation) describes the main peculiarity of the entire work. The musical fragments, which represent tiles of an idealized "sonorous mosaic," influence one another generating different "objects" simultaneously complementary one to another. From a broader perspective, with a wider zoom, the ambiguity of each consequent configuration (coming from the continuous "opening" of gestural proliferations) tends to generate a sort of palette constituted by "archetypes/colors" (therefore, open to the unknowable in its relation with the "history/culture"). Thereby, the "short" pieces—or better, "compressed" pieces—gain an abstract/metaphysical and improvisative character. I think that only in a metaphysical environment—therefore in an abstract and hypothetically superior dimension in comparison with actual reality—it is possible to overcome the "thing itself" (gesture, idea and its realization) and achieve self-strengthening and liberation.

Steve Ricks
"Amygdala" September 2008
The amygdalae are two almond-shaped neuron clusters in the brain that, among other things, deal with processing and remembering emotional stimuli, such as fear and pleasure. I was drawn to the singular form of the word: amygdala. Following additional research, I felt that many characteristics of the amygdala related to ideas I was exploring in the piece I was writing for Jean Kopperud and Stephen Gosling, so the title stuck. Rather than a direct mapping of scientific data, my piece is an abstract, emotional response to my study of the amygdala and my personal reflection on its functions.

The first four movements of Amygdala are relatively short, and are conceived of as short works that are intimately intertwined and (almost) closed off in their formal structure. The fifth movement is much longer, and is meant to suggest a less rational and more emotional "way" of dealing with things. A sort of symmetry permeates the piece--between

clarinet and piano, between live instruments and electronics, and between various sections of the piece--but it is an unbalanced, crippled symmetry that seems connected (in my mind) to the effect emotions have on the human experience.

Amygdala was commissioned by the Utah Arts Council for the Kopperud/Gosling duo, and is dedicated to them.

James Primosch
"Times like These" October 2008
These five brief studies, played without pause, embody challenging times in their mercurial rhythms. I wrote these with confidence in the extraordinary virtuosity of the players who would bring the piece to life. But any piece involves multiple contexts, more than just the framework created by its performers. How much the work is about the times of the music and how much about the music of the times I leave for the listener to decide.

Jason Eckardt
Rendition 2006
Beginning in the mid1990s, the CIA instituted a program of extraordinary rendition, wherein foreign nationals suspected of terrorist activity were detained, without legal process, and then covertly transported to countries where regulations for interrogation were less stringent than those imposed in the United States and elsewhere or completely absent. The program was dramatically escalated after the September 11 attacks and has been defended vigorously by the Bush administration. Former CIA agent Robert Baer describes renditions bleakly: "If you want a serious interrogation, you send a prisoner to Jordan. If you want them to be tortured, you send them to Syria. If you want someone to disappear—never to see them again—you send them to Egypt."

The etymology of "extraordinary rendition" can perhaps be traced to the meaning of the verb rend: to tear, to remove from a place by violence, to wrest. Other meanings include to tear (the hair or clothing) as a sign of anger, grief, or despair, to lacerate with painful feelings, and to pierce with sound.

Harvey Sollberger
"Nemesis" September 2008
In Greek mythology, the goddess of retribution, who punishes human transgression of the natural, right order of things and the arrogance that causes it. (Subtitle "Facilis descensus Averni" "The way to Hell is easy")
"Nemesis was written as a personal response to my perception of developments in this country over the past eight years. I leave it to the listener to deduce from the music whether those developments might be viewed as hopeful and positive or otherwise. Without wanting to tip my/the piece's hand too much, I note that Nemesis's first performances will take place immediately after the Presidential election, perhaps the last and only chance the American people will have to call our recent past to account and set a positive course for the future. However that goes - and I hope very much that Barack Obama will be our new President - Nemesis is my own attempt to reflect and bear witness to what I and, I think, many Americans have seen, felt and experienced."

BIOGRAPHIES

"The American clarinetist **Jean Kopperud** was absolutely smashing" (New York Post). Reviewers have called Kopperud "superhuman", "magnificent", "unforgettably visual", "staggering", "sensational", "dazzling", "wonderful", "the total clarinetist" and the list goes on. But possibly Allan Kozinn of the New York Times says it best. "It began brilliantly, with an overdriven, virtuosic clarinet line that Jean Kopperud played with the power, texture and coloration that have become her trademark. . . Ms. Kopperud has the technique and imagination to make nearly anything sound interesting."

A graduate of The Juilliard School and former student of Nadia Boulanger in France, Kopperud has toured the United States, Canada, Europe, Japan, China, the Caribbean and Australia as concert soloist and chamber musician. Presently she is performing with The New York New Music Ensemble, Omega, Ensemble 21, Washington Square Chamber Players and University at Buffalo's Sinfonietta. She has recorded for Deutsche Grammophon, Bridge Records, CRI, Albany Records, Mode, G M Recording, Koch, Musical Heritage, New World Records and Centaur Records.

Kopperud is also a performer on the cutting edge of the Music-Theater genre. National acclaim for her presentations of Karlheinz Stockhausen's "Harlekin", the demanding performance work for dancing clarinetist, resulted in her Avery Fisher Hall debut presented by the New York Philharmonic. Each holiday season, she takes part in the Twelfth Night Festival in Westerly, Rhode Island, where she is seen starring in unusual performance art roles. Working with Broadway director, Tom O'Horgan, Jean Kopperud developed "CloudWalking" a music-theater work that previewed at ClarFest in 1988 and toured for three years. "Cloud Walking" is a reference to Kopperud's passion for skydiving. She found a way to include even that in her show, which amused and amazed audiences with her very special combination of musical and athletic abilities.

Currently Ms. Kopperud is a tenured Associate Professor at SUNY Buffalo. (Formerly on the New York University and Columbia faculties and 18 years with Juilliard's Music Advancement Program.) She also teaches a class called "On the Edge" in the Evening Division at the Juilliard School. "On the Edge" is a course to practice performing that is also done in workshop around the country.

The Winnipeg Free Press reviewed a past project that Kopperud toured, which might describe her newest adventure called "Rated X" doing its premiere performances this fall on the West coast. "You can expect to have your head bent a little. You will stay awake. You will be fascinated and infuriated . . . and exhilarated by what you have heard." "Rated X" is seven clarinet and piano works written for Kopperud asking composers to dare to stretch the medium.

Pianist **Stephen Gosling**'s playing has been hailed as "electric" and "luminous and poised" (New York Times), and possessing "utter clarity and conviction" (Washington Post) and "extraordinary virtuosity" (Houston Chronicle). A native of Sheffield, England, Mr. Gosling moved to New York in 1989 to study with Oxana Yablonskaya at the Juilliard School, where he earned his Bachelor's, Master's and Doctoral degrees. During his time at Juilliard he was awarded the Mennin Prize for Outstanding Excellence and Leadership in Music and the Sony Elevated Standards Fellowship. He was also featured as concerto soloist an unprecedented four times. Energetically committed to the music of our time, Mr. Gosling

has been a member of the New York New Music Ensemble since 1999. He is also a member of Ensemble Sospeso, Columbia University's Sinfonietta Moderna, and Ne(x)tworks, a group dedicated to the realization of aleatory scores

Mr. Gosling is a prolific recording artist, and may be heard on New World Records, Bridge, CRI, Mode, Innova, Albany, Centaur, Morrison Music Trust and Rattle Records.usic Mobile, Absolute Ensemble, the New Juilliard Ensemble, Da Camera of Houston, and Bang on a Can. He has recorded for Decca, Altarus, Rattle Records (New Zealand) and New World Records.

David Felder has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Tanglewood, Aspen, Music Factory, Bourges, Vienna Modern, IRCAM Agora, Musique En Scenes, ISCM World Music Days, and many others, and earns continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, BBC Orchestra, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, American Brass Quintet and Ensemble InterContemporain. Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials and its lyrical qualities. Felder has received numerous grants and commissions including many awards from the National Endowment for the Arts, two New York State Council Commissions, a New York Foundation for the Arts Fellowship, Guggenheim, Koussevitzky, and two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer "New Residencies" as Composer-in-Residence with the Buffalo Philharmonic (1993-1996) and two commissions from the Mary Flagler Cary Trust.

Currently, Felder is Professor of Composition at SUNY, Buffalo, where he has held the Birge-Cary Chair in Composition since 1992, and has been Artistic Director of the "June in Buffalo" Festival from 1985 to the present. In 2006, he founded the "Center for 21st Century Music" at the University at Buffalo and assumed the Directorship in 2006.

Eric Moe (b. 1954), composer of what the NY Times calls "music of winning exuberance", has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, and Meet-the-Composer USA; fellowships from the Wellesley Composer's Conference and the Pennsylvania Council on the Arts; and residencies at the MacDowell Colony, Yaddo, Bellagio, the Virginia Center for the Creative Arts, the Millay Colony, the Ragdale Foundation, the Montana Artists Refuge, the Carson McCullers Center for Writers and Musicians, and the American Dance Festival.

A founding member of the San Francisco-based EARPLAY ensemble, he currently co-directs the Music on the Edge new music concert series in Pittsburgh. He is currently Professor of Composition and Theory at the University of Pittsburgh, where he directs the graduate program in composition and the department's electroacoustic music studio.

Paolo Cavallone (b. 1975, Italy) After a decade devoted to improvisation, at the age of seventeen Mr. Cavallone began to study composition at the State Conservatory Alfredo Casella in L'Aquila, Italy with Mauro Cardi, Guido Baggiani and Alessandro Sbordoni. He earned degrees in Composition, Piano and Instrumentation for band

Mr. Cavallone currently lives in Buffalo, working on his Doctorate in Composition with David Felder, at the State University of New York. His works, edited by RAI Trade and Domani Musica (Rome), were well received in Italy and abroad and broadcasted by RAI (Italian broadcasting corporation) and Radio Capodistria, and raised the interest of Italian magazines and newspapers. As a pianist, he performed both as a soloist and as part of chamber ensembles, performing classical and contemporary repertoire as well as his own. In 2002, Mr. Cavallone's works were released on monographic CD, Contrasto (Domani Musica). Musicologist, he is a member of the Istituto Abruzzese di Storia Musicale and since 2005 of Nuova Consonanza.

Steven L. Ricks (b. 1969) received his early musical training as a trombonist in Mesa, AZ. He holds degrees in composition from Brigham Young University (B.M.), the University of Illinois at Urbana-Champaign (M.M.), and the University of Utah (Ph.D.). He received a Certificate of Advanced Musical Study from King's College London in 2000, supported by a Graduate Research Fellowship from the University of Utah. His teachers have included Morris Rosenzweig, Sir Harrison Birtwistle, Bill Brooks, and Michael Hicks.

Mr. Ricks' prizes and honors include First Prize in the 1999 SCI/ASCAP Student Composition Competition, four Barlow Endowment Commissions, and a Utah Arts Council grant. He has been a fellow at June in Buffalo and the Composers Conference at Wellesley College, and his works have been performed by many leading contemporary music ensembles and performers including the New York New Music Ensemble, Earplay, the California EAR Unit, the Talujon Percussion Quartet, flutist Rachel Rudich, pianist Ian Pace, and violinist Curtis Macomber. He is currently on the Board of Advisors of the Barlow Endowment, and an Assistant Professor of Music Theory and Composition at BYU where he directs the Electronic Music Studio.

When honoring him with its Goddard Lieberson Fellowship, the American Academy of Arts and Letters noted that "A rare economy of means and a strain of religious mysticism distinguish the music of **James Primosch**...

Among the honors he has received are a grant from the National Endowment for the Arts, a Guggenheim Fellowship, two prizes from the American Academy-Institute of Arts and Letters, a Regional Artists Fellowship to the American Academy in Rome, a Pew Fellowship in the Arts, the Stoeger Prize of the Chamber Music Society of Lincoln Center, a 2002 Fellowship from the Pennsylvania Council on the Arts, and a fellowship to the Tanglewood Music Center where he studied with John Harbison. Primosch has received commissions from the Koussevitzky and Fromm Foundations, the Chicago Symphony, the Mendelssohn Club of Philadelphia, the Folger Consort, the Philadelphia Chamber Music Society, Speculum Musicae, pianist Lambert Orkis, the Barlow Endowment, Town Hall, the New York Youth Symphony, the Network for New Music, and the New York Camerata. In 1994 he served as composer-in-residence at the Marlboro Music Festival. Recordings of his music have appeared on the CRI, Centaur, Bard, Albany, and New World labels.

Since 1988 he has served on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio.

Jason Eckardt (b. 1971) played guitar in rock and jazz bands until, upon first hearing the music of Webern, he immediately devoted himself to composition. Since then, his music has been influenced by his interests in perceptual complexity, performance virtuosity, and self-organizing processes in the natural world. He has been recognized through commissions and awards from Carnegie Hall, Tanglewood, Guggenheim, Rockefeller, Koussevitzky, and Fromm Foundations, the Guggenheim Museum, the ISCM, Deutschen Musikrat, and percussionist Evelyn Glennie. Eckardt's music has been performed at major festivals and recorded on the CRI, Helicon, Metier, Albany, and Mode labels. An active promoter of new music, Eckardt is a co-founder and the Executive Director of Ensemble 21, the contemporary music group. He lives in New York.

Harvey Sollberger, M.A Columbia University. Composer, Conductor, Flautist. Sollberger is the conductor for SONOR, the faculty new music ensemble, and for SIRIUS, the graduate student new music ensemble. He co-founded (with Charles Wuorinen) the Group for Contemporary Music in New York and directed that ensemble for 27 years. He has been Composer-in-Residence at both the American Academy in Rome and with the San Francisco Contemporary Music Players. Sollberger's work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitzky Foundation, the San Francisco Symphony, the Fromm Foundation, the National Endowment for the Arts, the Walter W. Naumberg Foundation, Music from Japan, and the New York State Council for the Arts. Before joining the UCSD faculty, Sollberger has taught at Columbia University, the Manhattan School of Music, and Indiana University.

This musical event is the twenty-fifth performance sponsored by the BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Robert Landes
Violin

in Senior Recital
Student of Barbara Williams

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
12 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fantaisie op. 124 pour Violon et Harpe — Camille Saint-Saëns
1835–1921

Jenna Sage Harris, *harp*

Second Sonata — Charles Ives
1874–1954

I. Autumn
II. In the Barn
III. The Revival

Daniel Gledhill, *piano*

Sonata In A Major, op. 13 — Gabriel Fauré
1845–1924

I. Allegro molto
II. Andante
III. Allegro vivo
IV. Allegro quasi presto

Daniel Gledhill, *piano*

This is the twenty-sixth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

7:30 p.m.
14–15 November 2008
de Jong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

For information about giving to the School of Music,
visit giving.cfac.byu.edu

To view upcoming events,
visit byuarts.com

This musical event is the twenty-ninth performance sponsored by the BYU School of Music for the 2008–2009 season.

There Is Sweet Music Here

Feeling is where the heart lives. In claiming the heart so swiftly and totally, music's beauty crosses all psychological and cultural frontiers. There is a profound sense in which music opens a secret door in time and reaches in to the eternal. It brings us back to the mystery of who we are and it surprises us by inadvertently resonating with depths inside our hearts that we have forgotten or neglected. Perhaps this is where the mystical depth of music issues from: that threshold where the face of the soul becomes imbued with the strange tenderness of divine illumination.

— John O'Donohue
Beauty: The Invisible Embrace

PROGRAM

From 12th-Century Ireland

Armaque cum scuto — Arr. Michael McGlynn

. . . and weapons with thy shield.
Peace be to the faithful people and
Glory be to our highest God.

He has led our destiny to the same end as he led His own.
. . . and seize weapons with thy shield and . . .
Christ help this man.

Christus resurgens — Arr. Michael McGlynn

Christ is risen from the dead.
Death is conquered. Alleluia

Un soir de neige

Francis Poulenc
1899–1963

De grandes cuillers de neige

Our frozen feet collect large scoops of snow
And with a harsh word we collide with obstinate winter
Each tree has its place in the sky
Each rock its weight upon the earth
Each brook its running water
We have no fire.

La bonne neige

The good snow the black sky
The dead branches the distress
Of the forest laden with traps
Shame on the pursued animal
The flight like an arrow into the heart

The traces of an agonized prey
And it is always
The most beautiful wolf and it is always
The last one alive who threatens
The total aggregation of death.

Bois meurtri

Woods bruised woods lost from a winter voyage
Vessel where the snow gets a foothold
Woods of asylum dead woods where I dream without hope
Of the sea of fractured mirrors

A great momentum of cold water seized the drowned
The throng of my body suffers it
I weaken I crack into pieces
I concede my life I confess my death
I acknowledge others.

La nuit le froid la solitude

The night the cold the loneliness
Have locked me in carefully
Branches have sought their way into this prison
All about me the grass has found the sky
It has sealed away the sky.

Savior of the World

Salvator mundi, from *Requiem* — Herbert Howells
1892–1983

Dare to Call It Good — Thomas Tallis
Arr. Lee Dengler

Alleluja, Christ Is Risen — Stephen Paulus
b. 1949

Jesus, the Very Thought of Thee — Bert Vander Hoek
b. 1936

Pax Domini sit semper vobiscum

New and Old Settings of Timeless Christian Texts

Cantate Domino — Claudio Monteverdi
1567–1643

Sing to the Lord a new song. Sing and bless His Name.
Sing and exult, with harp and voice, because of His wonders.

Kyrie — Josef Rheinberger
1839–1901

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Alleluja, Christus resurrexit — Colin Mawby
b. 1936

Alleluia, Christ is risen. Come, let us adore Him. Alleluia.

Gloria — Greg Knauf
b. 1972

Glory to God in the Highest,
and on earth, peace to people of good will.

Seasonal Shakespeare

It Was a Lover and His Lass — William Mathias, 1934–1992

Blow, Blow, Thou Winter Wind, from *When Icicles Hang* — John Rutter, b. 1945

Shadow Hansen, *flute*

Shall I Compare Thee to a Summer's Day — Kevin Olson, b. 1970

The Road Home

Shenandoah — Arr. Steven Sametz

Ain't That News — Arr. Stephen Hatfield

I Feel Like I'm on My Journey Home — Arr. Ronald Staheli

Whither Goest Thou, Pilgrim Stranger — Arr. Ronald Staheli

Jill Ensign and Jared Oaks, *piano*

For recordings and performance information,
visit concertchoir.byu.edu
and singers.byu.edu

BYU Singers

SOPRANO	ALTO	TENOR	BASS
Aubrey Anderson	Amanda Bailey	Nicholas Bishop	Devin Anderton
Karen Baron	Annalise Belnap	James Duncan	Scott Baker
Marci Crowther	Christina Bishop	Anthony Gardner	James Cragun*
Jill Ensign	Michelle Broadbent*	Ben Gardner*	Josh Hendryx
Emily Hendricks	Allison Jones	Steven Madsen	Scott Moore*
Angela Nelson	Danielle Jorgensen	Matt Martin	Matt Nielsen
Stephanie Payne	Kristen LeSueur	Jacob Meldrum	Jared Oaks
Emily Workman*	Marci MacKay	Evan Moss	Brendan Owens
	Kelsey Rogers	Ben Peterson	Ted Reedy
	Emily Savage*		Brent Rogers
			Kevin Smith
			BJ Zeyer

Devin Anderton, *president*; Nick Bishop, *vice president*
Jacob Meldrum, *secretary;* Emily Workman, *historian*
Emily Hendricks and Ben Peterson, *finances*
Stephanie Payne and Matt Nielsen, *publicity*
Michelle Broadbent and Scott Moore, *social events*
Angela Nelson and Evan Moss, *clothing*

Concert Choir

SOPRANO	ALTO	TENOR	BASS
Kristen Christensen	Heidi Astle	Jonathan Ammons	Adam Arnesen
Chelise Cole	Emily Ball	Brandon Bastian	Bryton Beesley
Kelly Cook	Heather Barton	Logan Bradford	Clinton Blanco
Lacey Elbert	Michelle Biggs	Christopher Buttars	Issac Calvert
Camille Finlinson	Lori Bikhazi	Evan Crockett	Jacob Colvin
Jessica Gibson	Danielle Cenatiempo	Will Evans	Cameron Crockett
Marielle Guynn	Amy Colvin	Christian Hansen	Steve Durtschi*
Kelsy Howell	Christine Edvalson	Nicholas Herrick	Matthew Fletcher
Sarah Huggard	Jessie Hawkes	Boyd Johnson	Danny Gray
Alyce Oblad*	Monica Hymas*	Kevin Johnson	David Halgren
Heather Perkins	Kalisha Jacobsen	Trevor Johnson	Davis Hansen
Miriah Reyes	Erin McCaughin	Darin Johnston	Seth Hayes
Katelyn Stone	Melanie Merrill	Andrew Lee	Scott Hillstrom
Jessica Taylor	Melody Meyer	Jake Lee	David Hilton
Holly Tippetts	Karen Moyes	Jonathan Litster	Sterling Keyes
Britain Young	Heather Neeley	Cory Mendenhall*	Jeff Lark
	Annie Rasmussen	Nathan Owen	Andrew Okabe
	Kathryn Robinson	Steve Ragsdale	Marc Petersen
	Amelia Steele	Daniel Reyes-Cairo	Sam Robinson
	Holly Syphus	Chad Spilker	Alden Smith
	Sally Workman	Kenny Wiser	Brian Smith
			Brady Toone
			Gregory Von Forell
			Riley Worthen
			Taka Yanagita

Steve Durtschi, *graduate assistant*
Will Evans, *president*
Riley Worthen, *activities;* Holly Syphus, *secretary*
Monica Hymas and Steve Durtschi, *accompanists*

*Section leader

Upcoming Events

Celebration of Christmas
BYU Combined Choirs and Philharmonic Orchestra
Friday–Saturday, December 5–6, 7:30 p.m.
Saturday matinee, December 6, 3:00 p.m.
$16 ($5 off with BYU or student ID/
$1 off for senior citizens or BYU alumni)
Tickets on sale now.

Winter Choirfest
BYU Singers, Concert Choir,
Men's Chorus, Women's Chorus
Friday–Saturday, January 30–31, 7:30 p.m.
Provo Tabernacle
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni)
Tickets on sale January 5 .

BYU Combined Choirs
Dr. Craig Jessop, *guest conductor*
Saturday, February 28, 7:30 p.m.
Provo Tabernacle
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni)
Tickets on sale January 26.

Concert Choir
Rosalind Hall, *conductor*
Friday, March 20, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni)
Tickets on sale February 17.

BYU Singers
Ronald Staheli, *conductor*
Saturday, March 21, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni)
Tickets on sale February 17.

Harris Fine Arts Center Ticket Office
(801) 422-4322 or byuarts.com

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Melissa Kunz
Violin

in Junior Recital
Student of Barbara Williams

assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
15 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 1 in G minor — Johann Sebastian Bach (1685–1750)
- Adagio
- Presto

Sonata for Solo Violin, op. 115 — Sergey Prokofiev (1891–1953)
- Moderato
- Andante dolce
- Con brio

Concerto No. 3 in B minor, op. 61 — Camille Saint-Säens (1835–1921)
- Allegro non troppo
- Andantino quasi allegretto
- Molto moderato e maestoso

Jayne Galloway, *piano*

This is the thiry-first event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Emily Cloward
Organ

in Sophomore Recital
Student of Douglas E. Bush

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
15 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Praeludium in E Minor, BuxWV 143 — Dietrich Buxtehude (1637-1707)

Three Organ Chorales from the *Orgelbüchlein* — Johann Sebastian Bach (1685-1750)
- Herr Jesu Christ, dich zu uns wend, BWV 632
- Dies sind die heilgen zehn Gebot, BWV 635
- Herr Gott, nun schleuss den Himmel auf, BWV 617

Fugue in G Minor, BWV 578 — Johann Sebastian Bach

From Fifteen Pieces (*Vêpres du Commun)*, op. 18 — Marcel Dupré (1886-1971)
- Antiphon V–How Fair and How Pleasant Art Thou
- Antiphon I–While the King Sitteth at His Table
- Magnificat I–My Soul Doth Magnify the Lord

Hommage á Messiaen — McNeil Robinson (b. 1943)

Sonata No. 5 in D Major, op. 65 — Felix Mendelssohn (1809-1847)
- Andante ("Choral")
- Andante con moto
- Allegro maestoso

This is the thirtieth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist

April Clayton
Flute

with
Christopher Clayton, *baritone*
Monte Belknap, *violin*
Claudine Bigelow, *viola*
Julie Bevan, *cello*
Lysa Rytting, *harp*
Jeffrey Shumway, *piano*

7:30 p.m.
15 November 2008
Hinckley Center Auditorium

PROGRAM

Assobio a jato ("The Jet Whistle"), A. 493 — Heitor Villa-Lobos, 1887–1959
- Allegro non troppo
- Adagio
- Vivo

Julie Bevan, *violoncello*

Flute Quartet No. 1 in D Major, K. 285 — Wofgang Amadeus Mozart, 1756–1791
- Allegro
- Adagio
- Rondeau: Allegretto

Monte Belknap, *violin*
Claudine Bigelow, *viola*
Julie Bevan, *violoncello*

INTERMISSION

Chansons Madécasses — Maurice Ravel, 1875–1937
- Nahandove
- Aoua (Méfiez-vous des blancs)
- Il est doux

Christopher Clayton, *baritone*
Julie Bevan, *violoncello*
Jeffrey Shumway, *piano*

Sonata for Flute, Viola and Harp — Achille-Claude Debussy, 1862–1918
- Pastoral
- Interlude
- Final

Claudine Bigelow, *viola*
Lysa Rytting, *harp*

This is the thiry-first event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Woodwind Chamber Recital

coached by
April Clayton and Rebecca Tittelfitz

7:30 p.m.
15 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trio for Flute, Oboe and Piano — Madeline Dring, 1923–1977

Allegro con brio
Andante semplice
Allegro giocoso

Katie Faires, *flute*
Jeralee Johnson, *oboe*
Katherine Lyman, *piano*

Concerto in C Major for Flute & Harp, KV 299 (297c) — Wolfgang Amadeus Mozart, 1756–1791

Allegro
Andantino
Rondeau

Meleece Orme, *flute*
Angela Willis, *harp*
Diane Bastian, *piano*

Wind Quintet No. 1 — Gordon Jacob, 1895–1984

Overture
Air
Jig

Rachael Woodfield, *flute*
Heather Bishop, *oboe*
Hannah Bates, *clarinet*
Allison Schleier, *bassoon*
Holly Bliss, *horn*

This is the twenty-eighth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Trombone Choir

Will Kimball, *director*

7:30 p.m.
18 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

O Sanctissima	Anonymous Arr. Ronald C. Dishinger
How Lovely Is Thy Dwelling Place from *A German Requiem*	Johannes Brahms 1833–1897 Arr. Elwood Williams
Hex Files	James Kazik
Kyrie	Anton Bruckner 1824–1896 Arr. Russell McKinney

INTERMISSION

Body and Soul	John Green 1908–1989 Arr. Slide Hampton
All Creatures of Our God and King	Ralph Vaughan Williams 1872–1958 Arr. Kevin Jenson
Cathedral Music Glory to God in the Highest The Earth is the Lord's Make Known Your Thanksgiving	Thomas Beversdorf 1924–1981
Ave Maria	Franz Biebl 1906–2001 Arr. Mark Manduca

Marcus Anderson
Evan Buckmiller, *bass*
Brad Culbertson
Danielle Dinkelman
Elizabeth Dabczynski
Dustin Fuller
Dustin Grady
McKay Heaton
Todd Jacobs
Kevin Jenson
Daniel Johansen
Heidi McIntosh
Neil McLeod
Alex Steed,
Kevin Stephenson
Bryan Sullivan
Jacob Tingen
Tonga Tukumoe'atu, *bass*
Spencer Wahlstrom, *bass*

This is the thirty-third event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

American Piano Quartet

Robin Hancock, Scott Holden,
Paul Pollei, Jeffrey Shumway

7:30 p.m.
18 November 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Tarantella, op. 13

Josef Rheinberger
1839–1901
Arr. Reckendorf

Slavonic Dances

Antonín Dvořák
1801–1904

Presto, C Major–op. 46, no. 1
Allegretto scherzando, E minor—op. 46, no. 2 Arr. Keller
Allegretto scherzando, B Minor—op. 46, no. 3
Allegro vivace, A Major—op. 46, no. 5
Presto, G Minor—op. 46, no. 8
Molto Vivace, B Major—op. 72, no. 9
Presto, C Major—op. 72, no. 15

España

Emmanuel Chabrier
1841–1894
Arr. Chevillard

INTERMISSION

Symphony No. 3 in C Major, "Organ"
Maestoso -Allegro

Camille Saint-Saëns
1835–1921
Arr. Roques

Pavane, op. 50

Gabriel Fauré
1845–1924
Arr. Hancock

Hungarian Rhapsody No. 2

Franz Liszt
1811–1886
Arr. Kleinmichel

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This musical event is the thirty-fourth performance sponsored by the BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Honors Woodwind Quintet

Jaren Hinckley, *coach*

Annie Elmer, *flute*
Rebecca Tittlefitz, *oboe*
Daniel Bailey, *clarinet*
Katie Nibley, *bassoon*
Kenji Hood, *horn*

7:30 p.m.
18 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sechs Bagatellen (Six Bagatelles) — György Ligeti, 1923–2006
- Allegro con spirito
- Rubato. Lamentoso
- Allegro grazioso
- Presto ruvido
- Adagio. Mesto
- Molto vivace– Capriccioso

Trois Pieces Breves (Three Short Pieces) — Jacques Ibert, 1890–1962
- Allegro
- Allegro
- Andante
- Assez lent–Allegro scherzando– Vivo

INTERMISSION

Aires Tropicales — Paquito D'Rivera, b. 1948
- Alborada
- Son
- Habanera
- Vals Venezolano
- Dizzyness (To Dizzy Gillespie)
- Contradanza (To Ernesto Lecuona)
- Afro

This is the thirty-fifth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Synthesis

Celebrating NINE Decades of Big Band Jazz

Ray Smith, *director*

7:30 p.m.
19 November 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

1920s

Diminuendo and Crescendo in Blue — Duke Ellington

Jordan Nuttall, Curtis Woodbury,
Austin Benesh, Katherine Merriam

1930s

Moten Swing — Count Basie

Katherine Merriam, Russell Balli, Suzy Lind

1940s

Salute to the Big Bands

Music of Jan Savitt, Erskine Hawkins, Les Brown,
Benny Goodman, Tommy Dorsey, Glenn Miller, and Woody Herman

1950s

Malaga — Stan Kenton

Kevin Jenson, Andrew Tolman,
Jory Woodis, Curtis Park

1960s

Channel One Suite — Buddy Rich

Curtis Woodbury, Russell Balli,
Andrew Tolman

1970s

Tiptoe — Thad Jones/Mel Lewis Big Band

Jordan Nuttall, Brandon Farmer, Brady Bills,
Andrew Tolman, Jory Woodis

Four Decades of History and Two Decades of International Touring — Video Presentation

Synthesis Is Born

1980s

Heart of the Matter — Bob Mintzer

David Kjar, Ray Smith

1990s

Days of Wine and Roses — Henry Mancini
Arr. Maria Schneider

Russell Balli, David Kjar

2000s

Too Close for Comfort — Arr. Gordon Goodwin

Hayley Singley

Caravan — Duke Ellington, Juan Tizol
Arr. Alan Baylock

Brandon Farmer, Lizzy Dabczynski, Brady Bills,
David Kjar, Curtis Woodbury, Jory Woodis, Justin Knapp

SYNTHESIS

Fall 2008

Ray Smith, *director*

Vocalist
Hayley Singley

Saxophones
Russell Balli
Jory Woodis
David Kjar
Curtis Woodbury
Justin Knapp

Trombones
Lizzy Dabczynski
Kevin Jenson
Kevin Stephenson
Evan Buckmiller

Trumpets
Brandon Farmer
Austin Benesh
Curtis Park
Ethan Jacobsen
Suzy Lind

Rhythm
Kathryn Merriam, *piano*
Brady Bills, *guitar*
Trevor Watson, *bass*
Andrew Tolman, *drums*
Jordan Nuttall, *percussion*

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This musical event is the thirty-sixth performance sponsored by the BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Honors String Quartet

Barbara Williams, *coach*

Ashley Kunz, *violin*
Cari Sue Green, *violin*
Noelle Rader, *viola*
Natachia Li, *cello*

7:30 p.m.
20 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

String Quartet No. 2, "Listy Duvěrné" (Intimate Letters) — Leoš Janáček
1854–1928

- Andante
- Adagio
- Moderato
- Allegro

PAUSE

String Quartet No. 11 in F Minor, op. 95, "Serioso" — Ludwig van Beethoven
1770–1827

- Allegro con brio
- Allegretto ma non troppo
- Allegro assai vivace, ma serioso
- Larghetto espressivo-Allegretto agitato

This is the thirty-eighth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Honors Brass Quintet

Will Kimball, *coach*

Austin Benesh, *trumpet*
Emily Bier, *horn*
Todd Jacobs, *trombone*
Chris London, *trumpet*
Eric Smith, *tuba*

7:30 p.m.
21 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Scherzo — John Cheetham

Mosaics — Anthony Plog
- Allegro
- Allegro vivace
- Adagio
- Allegro

Jesus, the Very Thought of Thee — John B. Dykes
Arr. Newel Dayley

INTERMISSION

Tango — Isaac Albeniz
Arr. Wilfred Roberts

Distant Voices — David Sampson
- James Agee: Writer
- Bobby Hacket: Jazz Cornetist
- Br. Paul Diveny: Benedictine Monk
- Ben and Mark: My Sons (*To the memory of Jim Henson*)

That's a Plenty — Lew Pollack
Arr. Steve Cooper

This is the fortieth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Heather Faerber
Piano

in Sophomore Recital

Student of Jeffrey Shumway

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
22 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in B Minor, K. 479 — Domenico Scarlatti, 1685–1757

Sonata in D Minor, op. 31, no. 2, "Tempest" — Ludwig van Beethoven, 1770–1827
- Largo—Allegro
- Adagio
- Allegretto

Klavierstücke — Franz Schubert, 1797–1828
- Allegro assai—Andante
- Allegretto

Concerto No. 2 in F Major, op. 102 — Dmitri Shostakovich, 1906–1975
- Allegro

Assisted by Matthew Faerber

This is the forty-second event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Meleece Orme
Flute

in Graduate Recital
Student of April Clayton

Assisted by
Diane Bastian, *piano*
Angela Willis, *harp*

Required for the Master of Music Degree
with an Emphasis in Performance

3:30 p.m.
22 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Flute Sonata in B Minor, BWV 1030 — Johann Sebastian Bach
1685–1750

- Andante
- Largo e dolce
- Presto

Duo for Flute and Piano — Aaron Copland
1900–1990

- Flowing
- Poetic, somewhat mournful
- Lively, with bounce

INTERMISSION

Concerto for Flute and Harp, K299 — Wolfgang Amadeus Mozart
1756–1791

- Allegro
- Andantino
- Rondeau: Allegro

Angela Willis, *harp*

Sonatine — Henri Dutilleux
b. 1916

This is the forty-fourth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Sze Yin Wong
Piano

in Sophomore Recital
Student of Robin Hancock

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
22 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude and Fugue in B Major, BWV 868 — Johann Sebastian Bach
1685–1750

Sonata, op. 2, no. 3 — Ludwig van Beethoven
1770–1827

- Allegro con brio
- Adagio
- Allegro
- Allegro assai

Polonaise in F-sharp Minor, op. 44 — Frédéric Chopin
1810–1849

Masques — Claude Debussy
1862–1918

Masks for Piano Solo, op. 40 — Robert Muczynski
b. 1929

This is the forty-third event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Philharmonic

Kory Katseanes, *conductor*

8:00 p.m.
22 November 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Overture to *The School for Scandal* — Samuel Barber
1910–1981

Symphonic Dances from *West Side Story* — Leonard Bernstein
1918–1990

INTERMISSION

Symphonie Fantastique — Hector Berlioz
1803–1869

- Reveries—Passions
- A Ball
- Scene in the Country
- March to the Scaffold
- Dream of a Witches' Sabbath

BYU Philharmonic

Violin I
Ashley Kunz
Cari Sue Green
Julie Beistline
Robert Landes
Emily Orton
Mary Julia Wilson
Bonnie Frazier
Heather Chan
Megan Schramm
Melissa Kunz
Kaitlin Nelson
Danielle Swain
Jessica Ostler
Ashley Schroeder
McKenzie Harper
Stephanie Nielsen
Jessie Olsen
Curtis Woodbury

Violin II
Allison Smith
Caitlin Robbins
Amy Stout
Yeji Kim
Aubrey Smith
Sarita Red Thunder
Sharlee Olsen
Briana Harker
Kathryn Hawker
Julianne Dana
Elyse Hudson
Jared Starr
Andrew Monk
Asuka Sato
Haylie Howard
Denise Thiebeault

Viola
Gina Roper
Blake Allen
Andrew Snow
Lisa Williams
Charlie Driscoll
Esther Hopkin
Trevor Matthews
Carrie Maxwell
Angela Miller
Brian Clement
Courtney Chapman
Allie Bennet
Abby Pentreath

Cello
Natachia Li
Sharon Meilstrup
Andrew Clement
Seth Castleton
Parker Rushton
Alexis Thompson
Ashley Johnson
Stacey Steinhorst
Marilyn McCall
Karlee Smith
Erica Page
Tom Powell

Bass
Alexander Willey
Spencer Jensen
Kevin Swan
Matt Stokes
Jacob Dance

Harp
Angela Dastrup
Marielle Smith

Piano/Celeste
Miriam Medley

Flute
Annie Elmer
Danielle Kjar

Piccolo
Amy Honka

Oboe
Rebecca Tittelfitz
Briana Wright

English Horn
Jessie Fulmer

Clarinet
Daniel Bailey
Marcelo Maldonado
David Kjar

Alto Saxophone
Jesse Brunner

Bassoon
Katie Nibley
Jessie Judd
Darcy Whetton

Contrabassoon
Jeff Waldrup

Horn
Kenji Hood
Emily Bier
Kara Chandler
Miles Miller
Holly Bliss

Trumpet
Joe Nibley
Jamie Teot
Chris London
Chelsea Robertson

Trombone
Danielle Dinkelmann
Dustin Grady

Bass Trombone
Tonga Tukemoe'atu

Tuba
Matthew McDowell
Eric Smith

Percussion
Jenne West
Clarissa Lindsay
Lauren Morris
Jennifer Manwaring
Chris Nelson
Matt Slack

Program Notes
By Sharon Meilstrup

Overture to *The School for Scandal*—Samuel Barber

Written as Barber's graduation piece, this overture completed his studies at the Curtis Institute of Music in Philadelphia. The work was first performed by the Philadelphia Orchestra in 1933, which launched Barber's career as an American composer. The inspiration for the piece came from an 18th-century comedy of the same title, yet the overture suggests the play's general tone rather than an actual depiction of the comedy. This work is typical of Barber's style, combining classical forms with the lyric and harmonic language of the late Romantics.

Symphonic Dances from *West Side Story*—Leonard Bernstein

Based on the Romeo and Juliet story, *West Side Story* was set in the slums of New York in a Broadway musical style. The musical opened in 1957 and ran for two years. Much of *West Side Story* is told through dance, which adds energy and enhances the action. The music is characterized by its constantly changing meter, its finger-snapping syncopations, and soaring street melodies. The Symphonic Dances (1960) are taken from the musical, orchestrated and arranged according to an organic plan rather than in dramatic sequence. An outline of the action in the Symphonic Dances is provided by Jack Gottlieb:

Prologue:	the growing rivalry between two teenage gangs, the Jets and Sharks.
"Somewhere":	in a visionary dance sequence, the two gangs are united in friendship.
Scherzo:	in the same dream, they break through the city walls, and suddenly find themselves in a world of space, air and sun.
Mambo:	reality again; competitive dance between the gangs.
Cha-Cha:	the star-crossed lovers see each other for the first time and dance together.
Meeting Scene:	music accompanies their first spoken words.
"Cool" Fugue:	an elaborate dance sequence in which the Jets practice controlling their hostility.
Rumble:	climactic gang battle during which the two gang leaders are killed.
Finale:	love music developing into a procession, which recalls, in tragic reality, the vision of "Somewhere."

***Symphonie fantastique*—Hector Berlioz**

In 1821, Hector Berlioz went to Paris to study medicine, following his family's wishes. Having never heard an orchestra before, he was overwhelmed by his first visit to the opera, and immediately wanted to change his career to musical composition. In 1827 his experiences in Paris further changed his career. During this year he experienced Shakespeare for the first time, as well as Beethoven's Third and Fifth Symphonies. Shakespeare's plays contradicted what he had observed in the French dramatic tradition, showing instead a large range of expression. Berlioz heard Beethoven's compositions not as abstract instrumental forms, but as orchestral dramas expressing intense human passions. In addition, he latched on to Beethoven's unity throughout movements of a single work.

Berlioz's experiences with Shakespearean drama in Paris created another large influence in his life. Upon seeing *Hamlet* in September 1827, he immediately became infatuated with the Irish Harriet Smithson, who played the role of Ophelia. Berlioz returned to the theatre four days later to watch her portray Juliet, and again three days later to portray Desdemona in *Othello.*

For two years, Berlioz wrote to Harriet of his love and admiration for her, as well as his desire to meet her, but she rejected him and was frightened at his advances. Her reaction threw Berlioz into deep despair for years, and provided an impetus for the writing of the *Symphonie fantastique*. Berlioz finally met Harriet Smithson in person, after an intermediary convinced her to attend a performance of the symphony and *Lélio,* a dramatic sequel to the symphony. A year later they married, but it was not a happy marriage and the couple eventually separated.

Written and premiered in 1830, *Symphonie fantastique* was originally titled *Épisode de la vie d'un artist* ("An Episode in the Life of an Artist"). In this work, Berlioz tried to portray his emotional response to particular dramatic situations regarding his emotional relationship with Harriet Smithson. It was not an attempt to portray the literal events, but rather real and imagined situations that lent themselves to musical representation.

The beloved woman herself has become for him a melody, like a fixed idea that he finds and hears everywhere. This idée fixe becomes the main theme that pervades all five movements. It is specifically associated with qualities of the beloved woman, which is a technique later developed by Wagner, with his Leitmotif. Throughout the course of the symphony, this idée fixe goes through thematic transformation, where the melody is still recognizable, but the character of the theme is changed through tempo, rhythmic, and tone color alterations.

In addition to this cyclic unity of thematic material, Berlioz ingeniously used new instrumentations that developed much of what later became standard to the 19th-century orchestra. In the string sections, he writes many contrasting timbres (tone colors) in close proximity, including pizzicato (plucking), arco (playing with the bow),

and tremolo (rapid repetition of a single note). He also used unconventional doublings and combinations of instruments throughout the orchestra, and used rarely-heard instruments, such as the English horn, E-flat clarinet, and large bells in the percussion, in preeminent roles.

Berlioz wrote, printed, and distributed his own program notes to audiences of the symphony. This program exists in several forms, with minimal differences in earlier versions. After the sequel *Lélio* was written, Berlioz desired that the two works would be performed together. Instead, *Lélio* is rarely performed today, and it rarely follows *Symphonie fantastique.* For the double performances, Berlioz desired that the written program would be printed with *Lélio's* libretto, but noted that if the symphony would be performed alone, "the distribution of the Programme may, if absolutely necessary, be dispensed with, the titles of the movements only being preserved; the symphony offers (or so the composer hopes) enough musical interest in itself quite apart from all dramatic intention."

Here, his original program is preserved, with additional insight into the various movements.

Reveries—Passions
The author imagines that a young musician, afflicted with that moral disease that a well-known writer calls the vague des passions, *sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and he falls hopelessly in love with her. Through an odd whim, whenever the beloved image appears before the mind's eye of the artist it is linked with a musical thought whose character, passionate but at the same time noble and shy, he finds similar to the one he attributes to his beloved.*

This melodic image and its model pursue him incessantly like a double idée fixe. *That is the reason for the constant appearance, in every movement of the symphony, of the melody that begins the first allegro. The passage from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of delirious passion, with its movements of fury, of jealousy, its return of tenderness, its religious consolations—this is the subject of the first movement.*

The introduction to this first movement starts by describing the mental disquiet that Berlioz felt before seeing the woman he loves. After first seeing her, all his passions are unleashed. Here, the *idée fixe* is stated by first violins and flute as the main theme of a typical sonata form. The second theme is then derived from the *idée fixe.*

A Ball
The artist finds himself in the most varied situations—in the midst of the tumult of a party, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the country, the beloved image appears before him and disturbs his peace of mind.

The use of a waltz (not a typical symphonic scherzo) portrays a grand ball. The *idée*

fixe appears now as a waltz melody in the middle section of the movement. The theme returns at the coda, only this time it is separated from the waltz content.

Scene in the Country

Finding himself one evening in the country, he hears in the distance two shepherds piping a ranz de vaches *(a Swiss Alpine melody) in dialogue. This pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain, all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. He reflects upon his isolation; he hopes that his loneliness will soon be over... But what if she were deceiving him!... This mingling of hope and fear, these ideas of happiness disturbed by black presentiments, form the subject of the adagio. At the end one of the shepherds again takes up the* ranz de vaches; *the other no longer replies... Distant sound of thunder... Loneliness... Silence.*

Two shepherds call to one another, one sounding near, and the other distant, as it is located offstage. The shepherd call is contrasted by an intrusion of thoughts of the beloved. The *idée fixe* is transformed again, this time with an agitated accompaniment. A single shepherd returns, offering his call, but receiving no response. Instead, a thunderstorm in the distance responds to his call.

March to the Scaffold

Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and that he is witnessing his own execution. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without transition to the noisiest clamor. At the end of the march the first four measures of the idée fixe *reappear, like a last thought of love interrupted by the fatal blow.*

Here, the use of a march portrays a procession. The *idée fixe* is nearly absent from the movement. It is not transformed in character, but rather is stated in its original form, yet it is shortened by an abrupt chord from the full orchestra, which represents the falling blade of a guillotine. The falling of the severed head can be heard in the pizzicato strings, and a snare drum roll portrays the fanfare and cheers of the on-looking crowd.

Dream of a Witches' Sabbath

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.... A roar of joy at her arrival.... She takes part in the devilish orgy.... Funeral knell, burlesque parody of the Dies irae, *sabbath round-dance. The sabbath round and the* Dies irae *combined.*

This fifth movement is far from symphonic structures. Not only is it more than the typical four movements, it does not follow the typical symphonic form. Instead, it is through-composed, which allows for a true narrative. At the arrival of the beloved, we again here the *idée fixe,* only this time it is drastically transformed. The theme is now grotesque, using a jerky jig rhythm and played by the squeaky E-flat clarinet. The trills and dance rhythms seem to mock the once-timid nature of the original theme. In this movement, Berlioz additionally uses new sounds by requesting the strings to play *col legno,* or with the wood of the bow. This clanking effect imitates rattling of bones.

Berlioz uses a quotation of *Dies irae,* an ancient chant melody used throughout history in the Mass for the Dead. Its quotation here is often considered sacrilegious, especially in the repetition in shorter and shorter note values. Berlioz used this change of the chant to portray a change from grave to frivolous nature in this devilish occasion. The sabbath round dance follows and is later combined with the *Dies irae* chant. Stated as a fugue, it represents confusion and chaos among the devilish characters.

Upcoming Orchestra Concerts

BYU Chamber Orchestra
Vivaldi: The Four Seasons
Haydn: Symphony No. 94, "Surprise"
Tuesday, December 9, 7:30 p.m.

BYU Philharmonic
Debussy: Prelude to the Afternoon of a Fawn
Brahms: Symphony No. 2
Tuesday, February 10, 7:30 p.m.
On sale January 12.

BYU Philharmonic
Evening of Concertos
Thursday, February 26. 7:30 p.m.
On sale January 26.

BYU Philharmonic
Fireworks and Firebird
Saint-Saëns: Violin Concert No. 3
Guest artist Stacy Wetzel
Los Angeles Philharmonic
Friday, March 27, 7:30 p.m.
On sale March 2.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Megan Favero
Piano

in Sophomore Recital
Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
22 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude No. 5 "Bruyeres"	Claude Debussy 1862–1918
Prelude in G Sharp Minor op. 32, no. 12	Serge Rachmaninoff 1873–1943
Sonata in B Flat Major, K. 570 Allegro Adagio Allegretto	Wolfgang Amadeus Mozart 1756–1791
Novelette, op. 21, no. 1	Robert Schumann 1810–1856
Sonetto 123 del Petrarca	Franz Liszt 1811–1886
Partita in C Minor Sinfonia Allemande Courante Sarabande Rondo Capriccio	Johann Sebastian Bach 1685–1750
Prelude No. 12 "Feux D'artifice"	Claude Debussy

This is the forty-sixth event sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Emily K. Bier
Horn

in Senior Recital

Student of Laurence Lowe

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
25 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Im Tiefsten Walde, op. 34, no. 4 — Heinrich Kaspar Schmid, 1874–1953

Sonata, op. 17 — Ludwig van Beethoven, 1770–1827
- Allegro moderato
- Poco adagio, quasi andante
- Rondo: Allegro moderato

INTERMISSION

Psalmtone — Johan Kvandal, 1919–1999

Horn Concerto No. 1 in D Major — Joseph Haydn, 1739–1809
- Allegro
- Adagio
- Allegro

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BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Stephanie Talbot
Piano

in Graduate Recital

Student of Jeffrey Shumway

Required for the Master of Music Degree
with an Emphasis in Performance

7:30 p.m.
25 November 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude and Fugue in A Major, op. 87, no. 7 — Dmitri Shostakovitch
1906–1975

Invitation to the Dance, op. 65 — Carl Maria von Weber
1786–1826

Etude No. 1, from *Six Etudes* — George Perle
b. 1915

Etude in B-flat Minor, op. 4, no. 3 — Karol Szymanowski
1882–1937

Nine Bagatelles — William Bolcom
b. 1938

- The Ghost Mazurka
- Aimai-je un reve?
- Forgotten Prayers
- Cycle de l'univers
- La belle rouquine
- Pegasus
- This Endernight
- Recess in Hell
- Circus Gallop

Sonata in B Minor, op. 58 — Fryderyk Franciszek Chopin
1810–1849

- Allego maestoso
- Scherzo
- Largo
- Finale

This is the forty-ninth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University String Orchestra

Lev Ivanov and James Arbizu,
Conductors

University Orchestra

Lev Ivanov and Stephen Fairbanks,
Conductors

7:30 p.m.
2 December 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Suite for Strings — Archangelo Corelli, 1653–1713
- Sarabanda
- Giga
- Bandinerie

James Arbizu, *conductor*

Two Pieces from *Henry V* — William Walton, 1902–1983
- Passacaglia—Death of Falstaff
- Touch Her Soft Lips and Part

Lev Ivanov, *conductor*

Notturno — Antonín Dvořák, 1841–1904

James Arbizu, *conductor*

Finale—Allegro Molto, from *Sinfonia No. 12* — Felix Mendelssohn-Bartholdy, 1809–1841

Lev Ivanov, *conductor*

University String Orchestra

INTERMISSION

Pomp and Circumstance March No. 4 — Edward Elgar, 1857–1834

Lev Ivanov, *conductor*

Overture to *La Forza del Destino* — Giuseppe Verdi, 1813–1901

Chorale—Ein feste Burg ist unser Gott, from *Symphony No. 5,* "Reformation" — Felix Mendelssohn, 1809–1847

Andante con moto–Allegro vivace–Allegro maestoso

Stephen Fairbanks, *conductor*

The Nutcracker Suite — Pyotr Il'yich Tchaikovsky, 1840–1893

Sugar Plum Fairy

Waltz of the Flowers

Radetsky March — Johann Strauss, 1804–1849

Lev Ivanov, *conductor*

University Orchestra

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Karen Baron
Soprano

in Junior Recital
Student of Lawrence Vincent

Required for the Bachelor of Music Degree
with an Emphasis in Performance

Jessica Judd
Bassoon

Student of Christian Smith

Assisted by
Aurelia Andrews, *piano*
Katherine Nibley, *bassoon*

7:30 p.m.
2 December 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ch'io mai vi possa, from *Siroe* — George Frideric Handel, 1685–1759

Le violette — Alessandro Scarlatti, 1660–1725

Concerto in F Major for Two Bassoons — Jan Baptist Wanhal, 1739–1813

An den Mond (To the Moon)
An den Frühling (To Spring)
An die Musik (To Music)
— Franz Schubert, 1797–1828

Pause

La coccinelle (The Ladybug)
Pastel
— Georges Bizet, 1838–1875

Concertino for Bassoon and Piano, op. 45, no. 4 — Lars-Erik Larsson, 1908–1986

Bubbles, Beautiful Bubbles, from *The Goose Girl* — Thomas Pasatieri, b. 1945

Queen Bee Soliloquy (Mad Scene) — Richard Pearson Thomas, b. 1957

This is the fiftieth event sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Symphony Orchestra

Eric Hansen, *conductor*

Guest Artists

Catalin Rotaru, *double bass*
Steve Call, *tuba*

7:30 p.m.
3 December 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Selections from *Carmen* — Georges Bizet, 1838–1875

- Prelude et Argonaise
- Habanera
- La Garde Montante
- Intermezzo
- Les Toreadors
- Les Dragons de Alcala
- Seguedille
- Marche de Contrebandiers
- Nocturne
- Danse Boheme

Tuba Concerto — Ralph Vaughan-Williams, 1872–1958

Steve Call, *tuba*

Bugler's Holiday — Leroy Anderson, 1908–1975

INTERMISSION

Variations on a Theme of Haydn — Johannes Brahms, 1833–1897

Variations on a Rococo Theme — Pyotr Il'yich Tchaikovksy, 1840–1893

Catalin Rotaru, *double bass*

El Salon Mexico — Aaron Copland, 1900–1990

Catalin Rotaru, double bass, joined the School of Music at Arizona State University in 2005. Mr. Rotaru is in demand as a performer and clinician throughout the world. He is a licentiate of the National University of Music from Bucharest, Romania and holds a Master's degree in music performance from the University of Illinois at Urbana-Champaign. Previously he was Associate Professor of Double Bass and Jazz Studies at the University of Wisconsin-Stevens Point, taught at Millikin University, and at the University of Illinois. He has performed both solo classical and jazz bass throughout Europe, the United States, South America and Asia. He served as associate principal bass in the Romanian National Radio Orchestra, principal bass in the Sibiu Philharmonic Orchestra, Virtuosi Chamber Orchestra of Bucharest, Danville Symphony Orchestra, Champaign-Urbana Symphony Orchestra, associate principal and principal bass in Sinfonia Da Camera, and principal bass of the Orchestra Sinfonica Europea. Mr. Rotaru collaborates frequently with the Phoenix Symphony Orchestra and Arizona Opera and performs extensively as a soloist in recitals or with symphony orchestras throughout the United States and abroad, giving numerous clinics and master classes. He received the second prize at the 1997 International Society of Bassists Solo Division Competition and the Jury's Special Award for the best performance of the required piece at that competition. He was the winner of the Krannert Center for the Performing Arts Debut Recital Award in 1997, and received the Central Illinois Chapter of the National Society of Arts and Letters Award in 1996. Mr. Rotaru recently completed recording his debut solo CD, entitled *Bass*ic Cello Notes*, released by Summit Records in March 2007. For the last several years, Professor Rotaru has been a frequent solo performer and has given master classes at many prestigious festivals in the United States, Asia, Europe and South America. He is also an active member of the International Society of Bassists where he currently serves as a member of the Board of Directors and was the Chair of the Solo Division for the 2007 double bass competition during the Convention. Mr. Rotaru performs on a modern double bass made in Italy by Luciano Golia and with a bow made by Marco Pasquino.

Steve Call has been a member of the music faculty at Brigham Young University since 1979, where he is currently a Professor of Music. He teaches courses in tuba and euphonium performance, jazz keyboard, and music education. He also directs the award-winning BYU Jazz Legacy Dixieland Band.

As a soloist, he has presented guest recitals and concerto performances throughout the United States. His solo performance of *Tubby the Tuba* for solo tuba, narrator and orchestra was released on CD as part of Macmillan-McGraw Hill's *Share the Music* series.

Call has performed with a variety of jazz and chamber groups throughout North America, Europe, and Asia. He has served as Principal Euphonium with Utah Premiere Brass and Principal Tuba with the Wintergreen Summer Festival Orchestra in Virginia. As a freelance musician, Call has performed with Ray Charles, Henry Mancini, Doc Severinsen, and many other well-known artists. He currently plays euphonium with the Great Western Rocky Mountain Brass Band of Colorado and contrabass saxhorn (American Civil War-era tuba) with Yankee Brass Band of New England.

A crusader for the tuba in jazz, Call has published numerous articles and reviews on jazz tuba and is the author of two chapters on the tuba in jazz and commercial music that appear in *The Tuba Source Book*, published by Indiana University Press. His doctoral dissertation, *Tuba Studio Teaching: Three Case Studies of Highly Effective Teachers*, was the first such publication dealing exclusively with tuba pedagogy.

Steve Call is a Yamaha Performing Artist and Clinician.

This musical event is the fifty-second performance sponsored by the
BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Flute Choir

Marianne Cutchins, *conductor*
Meleece Orme, *conductor*

7:30 p.m.
4 December 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Overture to *The Magic Flute* — Wolfgang Amadeus Mozart
1756–1791
Arr. Nancy Nourse

Shenandoah — Traditional
Arr. Mary Jean Simpson

Tag! — David L. Wells
b. 1952

Non-Majors Flute Choir
Meleece Orme, *conductor*

INTERMISSION

Overture to *The Barber of Seville* — Gioachino Rossini
1792–1868
Arr. Richard McHenry

Blue Train — Ryohei Hirose
b. 1930

Cassation — Jindřich Feld
b. 1925

Sails, Winds and Echoes, op. 54 — Crawford Gates
b. 1921

Majors Flute Choir
Marianne Cutchins, *conductor*

Christmas Fantasy — Arr. Ricky Lombardo
b. 1946

Combined Choirs

Non-Majors Flute Choir
Meleece Orme, *conductor*

Teressa Anderson
Donna Andrus
Tania Brown
Samantha Campbell
Whitney Fontoura
Coryn Hess
Emilee Johnson
Sarah Mabey
Brenna Newey
Rachel Ramos
Brian Sheahan
Kathleen Smith
Hannah Wertz
Zachary Zwahlen

Majors Flute Choir
Marianne Cutchins, *conductor*

Kelsey Ballif
Hailee Christensen
Sarah Clark
Annie Elmer
Katie Faires
Danielle Kjar
Jennie Manning
Bob Maxwell
Nicole Okeson
Meleece Orme
Kayla Owens
Amber Packard
Erica Peterson
Tiffany Robinson
Rachel Woodfield

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Ralynne Riggs
Soprano

in Senior Recital
Student of Jennifer and Darrell Babidge

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
5 December 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Exsultate, Jubilate — Wolfgang Amadeus Mozart
1756–1791

Exsultate, jubilate
Allelujah

Oboe – Briana Wright, *oboe*
Lizzy Nelson, *oboe*
Kenji Hood, *horn*
Tiffany Allen, *horn*
John Kovalenko, *violin*
Heather Chan, *violin*
Brian Clement, *viola*
Andrew Clement, *cello*

If I . . . , from *Four Dickinson Songs* — Lori Laitman
b. 1955

Cabaret Songs — William Bolcom
b. 1938

Over the Piano
Amor

Frühling, from *Vier Letzte* — Richard Strauss
1864–1949

John Kovalenko, *violin*
Heather Chan, *violin*
Brian Clement, *viola*
Andrew Clement, *cello*

Er Ist's — Hugo Wolf
1860–1903

Spiel ich die Undschuld vom Lande, from *Die Fledermaus* — Johann Strauss II
1825–1899

Pause

The Tipsy Song, from *La Perichole*	Jacques Offenbach 1819–1880
Ouvre ton Coeur	Georges Bizet 1838–1875
Les filles de Cadix	Léo Delibes 1836–1891

Defying Gravity, from *Wicked*	Stephen Shwartz b. 1948

Christeena Michelle Riggs as Glinda

The Light in the Piazza, from *The Light in the Piazza*	Adam Guettel b. 1965
The Girl in 14G	Jeanine Tesori b. 1961

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jeralee Johnson
Oboe

in Junior Recital
Student of Geralyn Giovannetti

Assisted by
Jackie Bodily, *piano*
Melissa Kunz, *violin*
Andrew Snow, *viola*
Ashley Johnson, *cello*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

12:45 p.m.
6 December 2008
Museum of Art

PROGRAM

Concerto in C Minor — Benedetto Marcello, 1686–1739
- Allegro moderato
- Adagio
- Allego

Quartet in F Major, K. 370 — Wolfgang Amadeus Mozart, 1756–1791
- Allegro
- Adagio
- Rondo—Allegro

Melissa Kunz, *violin*
Andrew Snow, *viola*
Ashley Johnson, *cello*

INTERMISSION

Sonate, op. 13 — Gustav Schreck, 1849–1918
- Allegro
- Andante quasi allegretto
- Allegro di molto

Sonate pour Hautbois et Piano — Henri Dutilleux, b. 1916
- Aria—Grave
- Scherzo—Vif
- Final—Assez allant

This is the fifty-fourth event sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Chamber Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
9 December 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

The Four Seasons — Antonio Vivaldi
1678–1741

Spring
Carrie Sue Green, Jessica Ostler, Kaitlin Nelson
Summer
Ashley Kunz, Melissa Kunz, Emily Orton
Autumn
Bonnie Frazier, Phillipe Dominguez, Robert Landes
Winter
Ashley Schroeder, Megan Schramm, Allison Smith

INTERMISSION

Upon Hearing the First Cuckoo in Spring — Frederick Delius
1862–1934

Symphony No. 94 in G Major, "Surprise" — Franz Joseph Haydn
1732–1809
- Adagio—Vivace assai
- Andante
- Menuet—Trio
- Allegro di molto

BYU Chamber Orchestra

Violin I
Robert Landes
Ashley Kunz
Bonnie Frazier
Cari Sue Green
Emily Orton
Megan Schramm
Kaitlin Nelson
Sarita Red Thunder
Allison Smith

Violin II
Ashley Schroeder
Melissa Kunz
Jessica Ostler
Stephanie Nielsen
Caitlin Robbins
Kathryn Hawker
Aubrey Smith

Viola
Gina Roper
Carrie Maxwell
Blake Allen
Brian Clement
Angela Miller
Noelle Rader

Cello
Natacha Li
Andrew Clement
Seth Castleton
Marilyn McCall
Alexis Thompson
Stacey Steinhorst

Bass
Alexander Willey
Kevin Swan

Flute
Meleece Orme
Danielle Kjar

Oboe
Elizabeth Nelson
Megan Beardall

Clarinet
Daniel Bailey
Marcelo Maldonado

Bassoon
Katie Nibley
Jessie Judd

Horn
Kenji Hood
Kara Chandler

Trumpet
Joe Nibley
Chris London

Percussion
Jenne West

Harpsichord
Phillipe Dominguez

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

String Chamber Night

Coached by
Julie Bevan
Claudine Bigelow
Kory Katseanes
LeeAnn Morgan

7:30 p.m.
10 December 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trio Sonata in A Major, op. 3, no. 12 — Arcangelo Corelli, 1653–1713

Grave - Allegro - Adagio
Vivace
Allegro
Allegro
Allegro

McKenzie Harper, *Baroque violin*
Megan Schramm, *Baroque violin*
Julie Bevan, *cello*
Sarah Inouye, *harpsichord*

Piano Quintet, op. 81 — Antonín Dvořák, 1841–1904

Allegro, ma non tanto

Kaitlin Nelson, *violin*
Stephanie Nielsen, *violin*
Lisa Williams, *viola*
Marilyn McCall, *cello*
Seidi Inouye, *piano*

String Trio in E-Flat Major, op. 3 — Ludwig van Beethoven, 1770–1827

Finale - Allegro

Ashley Schroeder, *violin*
Charles Driscoll, *viola*
Stacey Steinhorst, *cello*

Sonata for Two Violins — Eugène Ysaÿe, 1958–1931

Poco Lento-Maestoso

Allison Smith, *violin*
Emily Orton, *violin*

Streich-Quartett Op. 13 — Carl Nielsen
Allegro energico — 1865–1931

Bonnie Frazier, *violin*
Jessica Ostler, *violin*
Katie Allphin, *viola*
Alexis Pyper Thompson, *cello*

String Quartet in F Major, op. 96 "American" — Antonín Dvořák
Allegro ma non troppo

Melissa Kunz, *violin*
Kathryn Hawker, *violin*
Courtney Chapman, *viola*
Ashley Johnson, *cello*

String Quartet in A Minor, op. 29 — Franz Schubert
Allegro ma non troppo — 1797–1828

Danielle Swain, *violin*
Julie Beistline, *violin*
Blake Allen, *viola*
Andrew Clement, *cello*

String Quartet No. 4 — Béla Bartók
Allegro — 1881–1945

Tony Perez, *violin*
Megan Zabriske, *violin*
Gina Roper, *viola*
Seth Castleton, *cello*

String Quartet in C Major, op. 59, no. 3 — Ludwig van Beethoven
Allegro molto

Robert Landes, *violin*
Heather Chan, *violin*
Carrie Maxwell, *viola*
Sharon Meilstrup, *cello*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Wind Symphony

Donald Peterson, *conductor*

Symphonic Band

Kirt Saville, *conductor*

7:30 p.m.
10 December 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Barnum and Bailey's Favorite March — Karl King, 1891–1971

Ye Banks and Braes o Bonnie Doon — Percy Grainger, 1882–1961

Good News from Beijing — Manuscript

Second Suite in F for Military Band (1911) — Gustav Holst, 1874–1934
- March
- Song Without Words
- Song of the Blacksmith
- Fantasia on the Dargason

Song for Lyndsay — Andrew Boysen, b. 1968

Shortcut Home — Dana Wilson, b. 1946

Symphonic Band
Kirt Saville, *conductor*

Celebrations — John Zdechlik, b. 1937

Cantina — David Rakowski, b. 1958
- March
- Toucan

Premiere—One of Five 2008 Premieres
Barlow Commission

Molly on the Shore — Percy Grainger, 1882–1961

Themes from "Silverado" — Bruce Broughton, b. 1945, Arr. J.D. Morsch

Wind Symphony
Donald Peterson, *conductor*

Symphonic Band—*Fall 2008*

FLUTE
Kiersten Halladay*
Katherine Rencher
Camille Balleza
Sarah Clark
Melissa Reese
Erica Peterson
Erin Ballard

PICCOLO
Rachel Woodfield

OBOE
Trent Park *
Rachel Cottam
Ashley Day

ENGLISH HORN
Rachel Cottam

BASSOON
Rebekah Cottam*
Rachel Nelson
Richard Read

CONTRABASSOON
Richard Read

Eb CLARINET
Courtney Moses

CLARINET
Emileigh Norling*
Alex Crowley
Christina Thomas
Don Bishop
Nathaniel Gates
Vanessa Rada
Audrey Jensen
Chris Wilson
Julianne Taylor
Andy Boynton
Preston Greenhalgh
Katherine Steinacker
Erica Allen
Rebecca Brebberman
Jory Woodis
Amber Mozina
Erin Gilmartin
Katelyn Gentry
Lars Hamilton

BASS CLARINET
Ellen Magelby
Vanessa Barrie

ALTO SAXOPHONE
Mark Christensen*
Jordan Layton

TENOR SAXOPHONE
Keve Bybee

BARITONE SAXOPHONE
Scott Sheen

FRENCH HORN
Margaret Jensen*
Zachary McDonnell
Brian Saville
Jenny Morrell
Nathan Giles
Calvin Smith

CORNET
Julie Adams*
Kevin Elmer
Ryan Chapman
Beth Sawyer
Caleb Flint
Scott Jacobs
Brian Parker
Braedon Blaylock
Holly Brison
Tad Sugiyama

TROMBONE
Marcus Anderson*
McKay Heaton
Heidi McIntosh
Dustin Fuller
Jonathan Smith
Daniel Nelson
Joseph Boren
Daniel Johansen

BASS TROMBONE
Spencer Wahlstrom,
Greg Monroe

EUPHONIUM
Alex Avery*
Blaine Daimaru
Callin Osborn
Jacob Woodard
Hayley Weight

TUBA
David King*
Marcus Voght
James Stockton

PERCUSSION
Richard Stubbs*
Whitney Christensen
Jason Cassel
Kyle Clawson
Hyunwoo Sung

Wind Symphony—*Fall 2008*

FLUTE
Stephanie Layton*
Kelsey Ballif
Katie Faires

PICCOLO
Jenni Miller

OBOE
Jeralee Johnson*
Natasha Wallin

ENGLISH HORN
Sarah Bruderer

CLARINET
Justin Laukat*
Tara Hill
Abby Clough—Eb
Sarah Dickson
Laurisa Romriell
Rebecca Blake
Roger Brough
Rachel Matheson
Hannah Bates

BASS CLARINET
Dustin Cammack*
Andrew Wilson

BASSOON
Jeff Waldrop*
Liz Kuhn

ALTO SAXOPHONE
Mandy Merriman*
Justin Knapp

TENOR SAXOPHONE
Skyler Murray

BARITONE SAXOPHONE
Jamie Kim

FRENCH HORN
Emily Bier*
Zack Van Houten
Tiffany Allen
Jared Miles
Lauren Sellnow

CORNET
Austin Benesh*
Jamie Teot
Noelle Reid
Tyler Allen

TRUMPET
Chelsie Robertson
Lisa Christensen

TROMBONE
Todd Jacobs*
Kevin Jenson
Liz Dabczynski

BASS TROMBONE
Evan Buckmiller

EUPHONIUM
Shizuka Purdon*
Tamara Palmer

TUBA
Whitney Werner*
Eric Smith

PERCUSSION
Andrew Tolman*
Aaron Hall
Gavin Ryan
Matt Tippets
Matt Slack

STRING BASS
Megan Rowley

HARP
Annie Clark

*Principal

This musical event is the sixty-second performance sponsored by the BYU School of Music for the 2008–2009 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Chorale

Christina Bishop and Brent Rogers
Conductors, Daytime Section

Paul Broomhead
Conductor, Evening Section

Accompanied by
Vanesa Rada, *clarinet*
Sheri Johnson, *flute*

Sierra Sloan, Laura Turner,
Rachel Bean, and Natalie Savage
Piano

7:30 p.m.
11 December 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Sing A Mighty Song — Daniel E. Gawthrop

Laura Turner, *piano*

Christ hath a Garden — Eleanor Daley

Lovely Armoy — Traditional Irish
Arr. Howard Ferguson

The Fiddler of Dooney — Daniel J. Hall

Nowell Sing We — Gabriel Jackson

(translation)
Rex pacificus—the Prince of Peace
A solis ortus cardine—Rising of the sun
Hostis Herodis impie—The wicked enemy Herod
O lux beata Trinitas—O Trinity, blessed light
Exultet celum laudibus—Rejoice ye heavens and sing!

The Huron Carol — Traditional
Arr. Eleanor Daley

Semi-chorus—Brooke Bagley, Anna Heinitz,
Nancy Prater, Sam Shirley, Shannon Soper, Cheryl Utrera

Ding! Dong! Merrily on High — 16th-century French Carol
Arr. Mack Wilberg

Rachel Bean and Natalie Savage, *piano*

University Chorale, Evening Section
Paul Broomhead, *conductor*

Of Times and Seasons

Death and Birth

Selig sind die Toten, from *Geistliche Chorwerke* — Heinrich Schütz, 1585–1672

Blessed are the dead which die in the Lord from henceforth:
Yea, saith the Spirit, that they may rest from their labours;
and their works do follow them.
—Revelation 14:13 (KJV)

O magnum mysterium — Morten Lauridsen, b. 1943

O great mystery, and wondrous sacrament,
that animals should see the new-born Lord, lying in their manger!
Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ.
Alleluia!

A Day in the South

The Morning Trumpet — from The Southern Harmony, 1835, Arr. Michael Larkin

Great Day — Spiritual, Arr. Philip Kern

My Song in the Night — Southern Folk Hymn, Arr. Paul Christiansen

Two Seasons

Im Herbst (In the Autumn) — Johannes Brahms, 1833–1897

Pilgrim Spring — Reginald Unterseher, b. 1956

Vanesa Rada, *clarinet*

Christmastime

Angels We Have Heard on High — Arr. David Zabriskie

Sheri Johnson, *flute*

Once in Royal David's City — Brian D. Petersen

O Come All Ye Faithful — Arr. Leroy J. Robertson

University Chorale, Daytime Section
Christina Bishop and Brent Rogers, *conductors*

SOPRANO

Reem Al-Naouri
Mallory Andersen
Alyssa Ash
Amanda Atkins
Katie Barker
Caitlin Beardall
Cammie Beckstead
Holly Bleggi
Elissa Call
Kimberly Carter
Su Chong
Camille Christensen
Emily Christensen
Catherine Crabb
Courtney Driggs
Alycia Feller
Tiffany Frogley
Raylee Gifford
Rachel Haslam
Becky Haupt
Natasha Hinton
Cassandra Jex
Nanci Johnson
Kylie Jones
Samantha Kastigar
Kara Kemp
Kaelin Kennington
Kelli King
Alicen Langston
Nicole London
Holly Mancuso
Amber Maxwell
Stephanie Metler
Christina Neyman
Valerie Nishiguchi
Caitlin Olson
Jiyoung Park
Vanesa Rada
Lauren Richards
Erin Sanders
Mikell Sanders
Sarah Simpson
Sierra Sloan
Dani Sperry
Erin Steenblik
Darci Tenney
Elisabeth Weagel
Ashley Whatcott
Jessica Wise

ALTO

Adrienne Adams
Rachel Aina
Marjorie Allen
Kristian Av
Karissa Baker
Amy Barker
Emma Berrett
Annetter Bradshaw
Caitlin Bradshaw
Tania Brown
Lauren Bush
Emily Chambers
Hallie Christensen
Trisha Cornelsen
Nikki Cragun
Samantha Crist
Lindsay Dayton
Amy Dent
Kelli Dougal
Ruth Duersch
Shawna Edwards
Laurel Ehlen
Anna Empey
Ariel Empey
Michaelin Erikson
Lee Ferrin
Krisana Finlay
Emily Fitzpatrick
Kristin Gagnon
Jean Gardner
Abby Gibbons
Rachelle Harrison
Allison Hatch
Brianna Hatch
Joanna Hawkins
Kaitland Hawkins
Amy Kay Hayden
Cassie Heath
Jessica Helms
Rachel Huffaker
Katie Johnson
Sheri Johnson
Michele Jones
Lauren King
Heather Larsen
Elizabether Lauren
Stacey Leybas
Noel Lindes
Elisse Lines
Deneka Mahana
Olivia Masmo
Katie Miller
Hannah Mitchell
Laura Mitchell
Alyssa Montierth
Laura Murphy
Megan Nebeker
Kinsey Nielson
Kacey Nyberg
Elena Oliver
Sheri Peterson
Rachel Pike
Genevieve Pipes
Kayreena Pleece
Amanda Quebbeman
Chelsea Quinn
Jenilyn Reeves
Jessie Riddle
Lauren Roberts
Patricia Rossi
Jessica Roundy
Erin Sandberg
Heather Savage
Kathryn Savage
Kassie Sharp
Aubri Simonson
Rebekah Simpson
Camille Snow
Lindsay Spencer
Jillian Terry
Katelyn Thacker
Alison Thomas
Angela Tovar
Jen Tovar
Alexi Trottier
Katelyn Trottier
Chelsea Turaville
Ruth Turnbow
Kya Turner
Kelly Uharriet
Karen Valladares
Valerie Vance
Alicia Voellger
Alexandria Walker
Sereen Walker
Tennille Walker
Katherine Way
Marlene Webster
Jerica Willcocks
Kelsi Williams
Tiffany Witherspoon
Rachel Wood

TENOR

Chris Allphin
Dane Boyback
Jared Chandler
Scott Christensen
Patrik Connole
Mark Curtis
Eric Davis
Christopher Diep
David Greenwood
Brandon Hendricksen
Peter Hilton
Richard Hyde
Jens Jacobsen
Nathan Jorgensen
Jake Kempton
Nathan Kenner
Jason Kohl
Joshua Kutterer
Taylor Larson
Wayne Latu
Jason Law
Benjamin Lyman
Aaron McCombs
Michael Mendoza
Joshua Merris
Dustan Millward
Michael Morrise
Ryan Nielson
Ryan Roberts
David Scoville
Brady Squires
Mike Struthers
Jackson Tetmeyer
Ethan Unklesbay
Chris Wall
Joey Whitaker
Stephen Fuller
Christopher Ghormley
Evan Grady Thomas
Gruenewald
Brandon Hanna
Samuel Hord
Andrew Howden
David Hutchison
Theodore Jackson
Damon Janis
Nick Jessen
Thomas Johnson
Daniel Larsen
Adam Lewis
Kyle MacLean
Monte McAllister
Gregory Monroe
Jeff Morley
Phil Nelson
Benjamin Parker
Richard Payne
Michael Petersen
Christopher Peterson
Jamison Peterson
Mark Pitcher
Jace Quebbeman
Adam Roberts
Jacob Schwab
Alex Seegmiller
Daniel Seegmiller
Matthew Shaw
Darren Shipley
Tyler Shumway
Adam Tan
Bryson Taylor
Eldon Taylor
Derek Welch
Stewart Wright

BASS

Kevin Baer
Matt Blakely
Dane Brock
Jared Bruton
James Carroll
Tyler Clive
Matthew Chambers Nicholai Christensen
Michael Christofferson
Kyle Durfee
Nathan Egan
Myles England
Spencer Fields

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lisa Williams
Viola

in Senior Recital
Student of Claudine Bigelow

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
11 December 2008
Lecture Hall
Karl G. Maeser Building

PROGRAM

Suite No. 5 in C Minor — Johann Sebastian Bach, 1685–1750
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I - II
- Gigue

Vignette for Solo Viola — Trevor Matthews, b. 1986
World Premiere

INTERMISSION

Concerto for Viola and Orchestra — William Walton, 1902–1983
- Andante comodo
- Vivo e molto preciso
- Allegro moderato

Danny Gledhill, *piano*

This is the sixty-fifth event sponsored by the
BYU School of Music for the 2008–2009 season.